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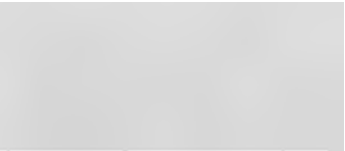
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CATALOGUE
OF THE
DANTE COLLECTION

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THEODORE WESLEY KOCH

VOLUME I

PREFACE, INTRODUCTION, ETC.

ITHACA, NEW YORK

1898-1900

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Additional list of Danteiana supplementing the Cornell collection ; being titles gleaned from European libraries. Compiled by THEODORE W. KOCH.

To appear in a later report of the Dante Society, Cambridge, Mass.

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OF THE
DANTE COLLECTION

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VOLUME I

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PART II. WORKS ON DANTE (A-G)

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P R E F A C E

THE present catalogue was begun as a mere finding list when Mr. Fiske commenced sending Dante books to Cornell in 1893. The plan then was to give but brief entries of those works already fully treated in Mr. Lane's catalogue of the "Dante Collections in the Harvard College and Boston Public libraries," and to refer to the latter for tables of contents and notes helpful to the student. Before long, however, Mr. Fiske had brought together more volumes than were contained in the Harvard collection and it then seemed desirable to have a catalogue which would adequately represent the vast amount of Dante literature accumulating at Cornell. Accordingly, Miss Van Dusen, the cataloguer at that time in charge of the work, was asked to revise the entries to the inclusion of more detail, to give the contents of the volumes, and to make full analytical entries. No inconsiderable confusion resulted from the change of plan, increased, no doubt, by the continual addition of new books demanding attention and diverting the energies of the cataloguer from the work of revision. Next came the relinquishment of the task by Miss Van Dusen, and it was temporarily placed in the hands of another member of the staff. When, in December 1895, I came to Ithaca to undertake the thorough revision and completion of the catalogue and to see it through the press, it was impossible to say what had been finished and what still remained to be done. A thousand books, pamphlets, magazine articles, and newspaper clippings which had not yet been touched, were the first to claim my attention. These, however, were no sooner out of the way than there were others to take their place. But I had discovered the richness of the field and was content to work it over from corner to corner. The scheme of the catalogue expanded once more, this time to include notes on the textual value of the various editions of Dante's works, fuller treatment of their translations, brief quotations from authors' prefaces giving in a few words the end aimed at, with occasional opinions from authoritative Dante scholars. *L'Alighieri* and *Giornale dantesco*, with the *Bullettino della Società dantesca italiana*, were to be fully analyzed and cards made for the authors included in such works as Papanti's "Dante secondo la tradizione e i novellatori" and Del Balzo's "Poesie di mille autori intorno a Dante Alighieri."

Most important was the decision to include in the catalogue all pertinent articles in periodical and general literature in the University library, whether on the Dante shelves or not. Some few years before I had planned and had gone so far as to make considerable headway with an index to the periodical literature of Dante. I had been led to the endeavor by the fact that much valuable material in the more learned magazines was worthy of being treated as fully as those articles which had been separately printed or

reprinted and so won their way into the library catalogues. But when the number of my entries had mounted into the thousands, I began to find that a very large portion of this material, taken by itself, was bibliographically unmanageable: it was difficult to catalogue properly some of the reviews and polemics without giving the titles of the books occasioning them, and to do this made the entries awkward. On the other hand, the combined entry of book and periodical literature in one list entails no great difficulties and enables one to give the genealogy of many books, by recording articles of which they are the outgrowth and referring in turn to the reviews and articles occasioned by them. The method here outlined, impracticable for anything but special lists, makes the present work more of a bibliography than a catalogue of a special collection. As more titles are here brought together than have ever appeared in any one Dante catalogue or bibliography, and as no pains have been spared to make the work accurate and trustworthy, it is hoped that it may prove of service to distant students of Dante.

To the officers of the Dante Society of Cambridge, Mass., particularly Prof. C. E. Norton, Mr. William C. Lane, Prof. A. R. Marsh, of Harvard, and Prof. G. R. Carpenter, of Columbia University, I am indebted for encouragement and advice in the early stages of my work. In the revision of the proof of the list of editions of the Italian text of the *Divina Commedia*, I received most valuable help from Dr. Edward Moore, Principal of St. Edmund's Hall, Oxford, Mr. Paget Toynbee, Mr. A. J. Butler, and Mr. George L. Hamilton. Dr. Moore and Mr. Toynbee have been especially considerate of my needs in other ways, and I desire to express here my appreciation of their kindness. To Mr. Alexis V. Babine, formerly on the staff of this library, now Librarian of the University of Indiana, I am indebted for the accurate transcription of all the Russian titles in this catalogue. To the many other scholars who have helped me in various ways, I beg leave to present my thanks.

T. W. KOCH.

CORNELL UNIVERSITY LIBRARY,
April, 1898.

Since the publication of Part I of this Catalogue, Mr. Fiske has written a very full and interesting account of the making of the Collection.* His remarks, here printed as an introduction, render superfluous any additional preface by myself. Moreover, in an article on "The Growth and Importance of the Cornell Dante Collection," published in the *Cornell Magazine* for June, 1900, and since reprinted in pamphlet form, I have spoken of the most salient features of Mr. Fiske's Dante library and of its value to students in general.

T. W. K.

July, 1900.

* Mr. Fiske's list of libraries containing copies of the earliest editions of the *Divina Commedia* can now be supplemented by the name of the John Rylands Library at Manchester, England, embracing the whole of the *Bibliotheca Spenceriana* from Althorp. According to its recently published catalogue, it contains copies of all the first nine editions, excepting the undated Neapolitan one issued from the press of Francesco del Tuppo, and commonly regarded as the fourth in the chronological series.

INTRODUCTORY

IN April, 1892, while searching for Petrarch books in the shop of an Italian dealer, I came across a time-worn copy of the third and last Stagnino edition of the *Divina Commedia*, which bears the date of 1536, and which is by no means of over-frequent occurrence. Its price was so modest that I asked the bookseller to post it to the Cornell University Library. This was really the earliest-acquired volume of the collection here catalogued. It turned out to have an interest all its own, for on its arrival at Ithaca it was found to contain several living and laboring specimens of that destructive little animal, the bookworm, traces of whose active hostility to letters are so often visible in old books, but which is seldom caught at its toil. In consequence of this incidental feature the volume was given a temporary resting-place in the entomological laboratory at Cornell, where the breeding of the *Anobium panicum* (or *Sitodrepa panicea*) was for some time carried on, and its habits diligently studied. Thus did Dante become an involuntary contributor to the stores of modern science. In August of the same year I transmitted to the Library three additional Dante books; they had come to me, I remember, in a miscellaneous package, bought because it included several pieces desired for my Petrarch collection. They could, of course, find no proper place on my shelves, and I was glad to be so easily rid of them.

Several months, however, elapsed before I decided to add, in a systematic way, some works on Dante to the library of which I had been the earliest keeper. Perhaps this determination was the outcome of a sudden remembrance of the limited literature relating to the great poet (of whose greatness, by reason of my residence in Italy, I was daily reminded) heretofore accessible to the professors and students of Cornell. So, in February, 1893, being at Naples, I began by sending home a few volumes — less than a dozen, I think, my intention limiting itself, at that time, to the acquisition of some three or four hundred of the most useful texts, volumes of comment and biographical works. The accomplishment of even this restricted scheme was delayed by an attack of pneumonia, a little while after, at Palermo, and it was not until May that I began to give much attention to my new task. I then wrote from Florence to my friend, and successor as librarian, Mr. Harris: — “I am sending the Library some packages of Dante books — partly the spoils of my own shelves, partly taken from the antiquarians here and elsewhere. I don’t stop to bind them — which can be done hereafter — because of the lack of time and strength. There will, of course, be some duplicates, particularly as I don’t know exactly what you at present possess. My idea is, if it seem good to you, that the Dante books you already have, and those now sent you, should be entered in one of your early Bulletins so as to form a basis on which to build. At any rate, this

will give you a start in the way of a Dante collection." But my ambition shortly took a broader range; the charm of the chase got possession of me, and it was impossible to escape from its grasp. For the book-collector, like the gambler and the miser, is the slave of his passion. With the former he feels that, at any moment, luck may place in his hands a great prize; why should his search slacken until that happy moment arrives? When it does come he is quite as eager for another stroke of good fortune, and quite as willing to wait and work for it. And again, as with the miser, it gratifies him to see his treasures accumulating — to know that to-day he is richer by a score of volumes than yesterday; and in my case the books I was looking for turned up with a readiness which surprised me, and, in general, at prices which made hesitation unnecessary. Why should I withdraw too hastily from a sport so full of zest? My gift of such a considerable collection to Cornell University was thus really the result of my unwillingness to refrain from a delectable self-indulgence, or, in other words, of my inability to evade temptation and free myself from the enthralling spell of bibliomania. This robs the giver of any special credit, and renders gratitude unmeet. One might as well laud — or thank — the prodigal spendthrift for the sums he expends on his rounds of dissipation.

Properly speaking, therefore, the pleasure of collecting began in the summer of 1893, and went on for three years, by which time the bulk of the library had been brought together. During that period, however, I made trips, covering several months, to America, and, as a matter of course, my purchases were then interrupted, but when I was in Europe they absorbed the greater share of my time. I not only wandered through the book-shops of all the larger and many of the smaller cities of Italy, but visited — sometimes more than once — the principal book-marts of Great Britain, France, Belgium, Germany, Switzerland, and Austria, my journeys extending northward to Edinburgh and Stockholm. When not travelling or buying, I was conning catalogues, or corresponding with booksellers, publishers, and librarians in all the lands lying between Brazil and India, between Lisbon and St. Petersburg. Often, too, in the case of books out of print, or of essays which had appeared in journals or in local publications, I found it necessary to write to the editors of texts, or the authors of treatises, or, if they were deceased, to surviving members of their families; and not infrequently, when Dante works had first seen the light in transactions of societies, or in volumes issued by municipalities, they could be obtained only after much correspondence with secretaries or other official personages. Generally, bundles of books bought during the day were sent to my lodgings. After looking them over, the same evening, and recording in a brief way, the titles of my acquisitions, they were despatched the following morning by post to Ithaca, although it was sometimes necessary, when I found myself in the more important book centres, to forward them in cases as freight — so rapidly did the packages then accumulate. It is perhaps worthy of note, as evidence of the perfection attained by the modern postal service, that of the countless packages transmitted by the former method across the Atlantic not a volume was either unduly delayed or lost. When several parcels went off at one time from the same place, they were separately numbered, so that, by return post, I could be assured that each had reached its destination. Except in a few of the chief cities, I never entrusted the preparation or despatch of parcels to the local dealers.

At the outset I bought very much at hazard, without the use of any bibliographical aids — acquiring in a piecemeal way, as I went along, a little knowledge of the literature of my subject, of which I was in the beginning lamentably ignorant, except at points where it touched the literature of Petrarch. In fact, outside of the rarer editions of the *Divina Commedia*, the few great comments, and some of the English versions of Dante's various works, I had given too little heed — considering that I had been so long a librarian — to the bibliography of Dante. Later on I journeyed with Mr. Lane's excellent Harvard list in my pocket — of which continued handling wore out several copies — while the British Museum list and the bibliographies of Colomb de Batines, Petzholdt and Ferrazzi, could be consulted by opening my trunk. The one spot which yielded me the most abundant harvest — certainly the harvest of the greatest value — was London, but this was in part owing to adventitious circumstances, one being the possession, by a certain well-known dealer, of a small private Dante library, of which he had become the owner some years previous, but which he had never incorporated with his stock; the other fortuitous advantage was the continued existence of a well-kept Italian book-shop, established early in the present century, which afforded not a few volumes long since out of print in Italy itself. After London came, closely following, Florence, Rome, Milan, Turin, Paris, about in the order named. The great book markets of Germany, through which the collector ordinarily searches with such satisfactory results, proved to me less productive than I had fondly hoped, though, in the long run, a good many volumes reached me through Leipsic. Of course, some of the small annoyances to which I had become accustomed in forming my Petrarch collection were repeated — often in consequence of the inefficient organization of the book-trade in certain of the countries explored. After vainly endeavoring, for example, to obtain by letter some desired work from the leading book-dealer in the place of its publication, I would visit the town myself and find at once what I wanted, perhaps on the shelves of the very person who had so lately written me that by no possible effort could it be procured. Or sometimes a similarly ignorant and apathetic book-merchant would inform me that no such publication as that I demanded had ever appeared in his town, and would insist on the correctness of his statement, even when I told him that I myself had seen the book. It was only when I had secured the volume without his aid, and triumphantly exhibited it to him, that he consented to revise his opinion. Occasionally I was favored by a propitious fate, as when at Trent I asked the successor of the original publisher about the year of issue of an undated edition of Dante, and was referred to an old friend of the deceased editor — a teacher in an important Trentine seminary. Calling upon him I was supplied with the date I wished, after which I was asked to look over a shelf or two in his own library, containing, to my wonder and delight, several rare North-Italian Dante publications of the last century which I had thus far fruitlessly sought. When he learned that I intended to deposit my collection in a public library in America, the owner kindly consented to part with any volumes I might select. Or, as in another case, when I chanced, while in Perugia, to inquire at a street book-stall about works relating to Dante, an elderly bystander — whom I afterwards grew to know as a delightful scholar and gentleman — turned to me saying that he himself owned a small Dante collection, which he should take pleasure in showing me. Repairing with him to his home

I was taken to a little room, wherein were two or three presses filled with Dante literature, including nearly every opusculum concerning the poet which had been issued in Umbria or thereabouts, of most of which the various local librarians I had previously consulted had avowed their complete ignorance. Their possessor insisted upon my taking them all without payment, saying that his own little collection was of slight importance compared with the large one I was endeavoring to bring together. It was only on my positively declining to accept his too liberal offer that he consented to let me send him in exchange other works, on the same theme, which he lacked. But of pleasant incidents like these every persistent book-gatherer must have many to recount, especially if his paths have lain among the generous and cultivated countrymen of Dante.

As I have hinted, I gradually picked up, by the way, fact after fact about the strange realm into which I had plunged. Possibly the earliest novel impression was a partial realization of the surprising extent of this great literary domain. Dr. Moore's observation, anent the *Divine Comedy*, that "No work probably in the world, except the Bible, has given rise to so large a literature," was an early forewarning of the days of activity which lay before me. The literature is indeed vast. In one of the most admirable productions of American scholarship, Lowell, by two or three allusions, seems to throw gleams of light on the why and wherefore of so many compositions devoted to Dante — as when he asserts that "Almost all the other poets have their seasons, but Dante penetrates to the moral core of those who once fairly come within his sphere, and possesses them wholly. His readers turn students, his students zealots, and what was a taste becomes a religion." This Dante cult is given an intelligible cause in another remark in the same essay: — "But we cannot help thinking that if Shakespeare be the most comprehensive intellect, so Dante is the highest spiritual nature that has expressed itself in rhythmical form." And finally the author declares that Dante "among literary fames finds only two that for growth and immortality can parallel his own." But the Italian apparently yields the palm neither to Homer nor Shakespeare when judged by the bibliographer's standard, that is by the number of literary accretions — exposition, interpretation, illustration, polemic, biographies, histories, romances — which have sprung out of and environed the creations of these three most illustrious of poets; and he holds his own, too, taking all things into consideration, when we seek to estimate the number of his readers by the frequency with which his writings are reproduced. It may be that it is especially the literature of comment which most clearly evinces the close and continual attention given by the world to the Tuscan master. The five large volumes of Mr. Vernon's edition of Benvenuto Rambaldi are an example of the amplitude of Dantesque exegesis. But other parts of the literary domain occupied by Dante show almost as plainly how powerfully, above others, he attracts the public of culture. I doubt whether, in the principal modern tongues, the two noble poems which bear Homer's name — in their character the most popular of the world's famous epics — have appeared in more versions than has the epical song of Dante; and it seems certain that the complete renderings into foreign idioms of the *Divine Comedy* outnumber the complete ones of Shakespeare's dramas. Far behind both Homer and Dante, when thus estimated, come the two greatest of the more recent poetical productions of the highest class — those of Milton and Goethe. But before

2/ going further in this direction it ought to be noted that, in trying to ascertain the relative positions of the three literatures, we must first bear in mind the many respective dissimilarities which they necessarily present. The first of these relates to the size of the works of the three authors, which, as indicating a more brief or a longer-continued mental strain and stress, has a certain effect upon men's judgments of greatness. It is, therefore, worth knowing that of the two Homeric epics one is shorter and one is longer than the Divine Comedy, the Iliad containing 15,693 verses, the Odyssey 12,110 and the Divine Comedy 14,133 — the two in Greek having thus nearly twice the length of the one in Italian. The plays of Shakespeare, of course, far exceed, in bulk, the combined achievements of the two older writers, even when the portions originating from other pens are deducted. The second point to be noticed is the advantage — slight or important — which the dramatic art possesses over the epic in its methods of giving publicity to a production. Epics are no longer recited in public, and were never recited with the brilliant and attractive accompaniments of moving figures and varied costumes. But the dramatist speaks to and through double audiences — one of readers and one of hearers — influencing the world both through the page and through the stage, if one may so express it. This is no slight advantage, so that it becomes a question of interest whether the general acquaintance with Shakespeare would not be greatly diminished were his plays never acted. This two-fold instrumentality of dramatic poetry furthermore increases its literature, for the theatre demands frequent separate reprints of the texts of popular plays. A third noticeable point is the varied magnitude of what may be called the home public of each author. In the case of Homer this special public includes many nations of many tongues, for, since the days of literary reproduction began, his works have been of constant educational use and value, such as the two other writers can hardly claim for theirs. His epics are repeatedly printed as school-texts in every civilized land, and in great editions, usually with more or less of comment and other literary apparatus. Shakespeare, too, as of the English tongue, appeals to a world far vaster than that which Dante addresses in his vernacular. To these considerations must be added, in looking at interpretations in foreign tongues, the fact of the numerous versions of fragments of the great works — separate versions of the Iliad and of the Odyssey, separate versions of the three parts of the Divine Comedy, separate versions, for stage and other purposes, of the dramas of Shakespeare. All these diverse features of the case confound and confuse the judgment, in its endeavor to measure the respective import and importance of the literatures clustering about the three authors, to such an extent that only approximate statements are possible.

But to go back to the real test of universality to which I have made allusion. World-wide fame — *la fama mondiale* — is decided by a man's standing outside of his own country, or what, in the case of the writer, is the same thing, beyond the limits of his own speech. Renderings of his productions measure the breadth of his renown. Only one language, so far as I know, possessing translations of the Iliad and the Odyssey, is without a complete translation of the Divine Comedy. That language is the Icelandic, which has a prose version of one of the Homeric poems and poetical versions of both, as also a rendering of the Paradise Lost and translations of several of the dramatic pieces of Shakespeare; while it

possesses a version of only a single canto (*Inferno*, v.) of the poem of Dante. But it may be a partial compensation for this phenomenal state of things in the Northern island (first given a place on the map, as has been claimed, by the Italian Zeno) that the other and larger portion of King Christian's subjects — the Danish — though rejoicing in versions of the Greek, the Italian, and the English epics, has demanded three editions of the Dante, while it has contented itself with a single one of the Milton, although it must be added that the *Homer* has just been published in its fifth. Of Shakespeare's plays there are two Danish translations, both, I believe, complete.

In treating other countries I shall limit myself, then, to renderings of the two Homeric epics complete, of the whole *Divine Comedy* and of the entire Shakespearian drama — the statistics of which I have tried to gather from the bibliographies as fully as I could. Fragmentary versions of the great works I have thus considered, in the three cases, as offsetting or balancing each other. In English there are twenty separate and distinct translations of the *Divine Comedy* — as may be counted in this Catalogue — one of which has appeared in more than thirty editions. I cannot find that those of the epics of Homer much exceed a baker's dozen — from Chapman down to the most recent excellent prose version by a variety of hands. In French the *Divine Comedy* has been fully rendered by sixteen different translators: the translations into that tongue of Homer number twelve, and those of Shakespeare eight. In German, against nineteen versions of the *Divine Comedy* — ten of which have reached two editions and five of which have exceeded that number — are to be set ten of Homer and fifteen of Shakespeare. In this connection it may be stated that the English translations of the two parts of *Faust* number some half dozen (although versions of the shorter, or first, part reach nearly three times that number), while the French renderings of Goethe's great creation are still fewer. Into Spanish, Dante's masterpiece has been six times translated, while I cannot discover in Castilian literature half that number of versions of Homer or Shakespeare. Italy has, I believe, but three complete, or nearly complete, renderings of Shakespeare's dramas — to be compared with the score of those of Dante in English. This is the more noteworthy because of the Italian origin of so many of the great English dramatist's finest creations; of some of the principal plays there are, of course, several additional renderings. The complete Homeric epics have been turned some four or five times into Italian (though translations of the *Iliad* alone must reach a dozen), while the complete *Paradise Lost* has had nine interpreters. Four times, by four hands, has the whole *Divine Comedy* been set forth in Dutch, a number not equalled by the Homeric poems, nor by Shakespeare's works, and not exceeded by the *Paradise Lost*. In modern Greek, there are two renderings of the *Divine Comedy*, one of Shakespeare, and, if I mistake not, two of Homer. Russia may boast of two versions of the *Divine Comedy*, while Hungary and Portugal, with its linguistic daughter, Brazil, have each just as many; and there is a single interpretation in Bohemian, in the dialect of Naples, in Polish, in Roumanian, and in Swedish. Not all of these last-named tongues have versions of Homer and Shakespeare. In Latin, the *Divine Comedy* has been printed in four different renderings, Homer complete in only two. Citations of translations, complete or partial, of works of Dante, in twenty-six languages and in eleven of the dialects of Italy (can we think

of Shakespeare interpreted in the current idioms of Northumberland or Edinburgh?) occur in the Catalogue.

If we make use of another test we shall learn that, since the year 1800, the average annual number of editions of the Divine Comedy, in the original, has been considerably more than four. Can the century now passing show four hundred and forty editions, let us say, of the English Shakespeare? If we try a different kind of estimate we notice that in the Italian lands — throughout which Dante enjoys an immortality, both of affection and acquaintance, such as no other of the great intellects of the modern world has succeeded in gaining among his countrymen — the number of independent Dante publications yearly exceeds a hundred and twenty-five. If to these we add the Dante publications *per nozze*, other privately-printed pieces, and the really valuable essays in reviews and transactions, we shall have little difficulty in bringing up the total to over two hundred. How many more important publications, having reference to the English poet, can we reckon up, every twelvemonth, among the English-speaking peoples, who outnumber the Italian by four to one? Or, if we apply another criterion, we shall find that the sale of the Divine Comedy is so extensive, among this notably smaller population, that complete and readable editions, in attractive bindings, are now produced and sold at half a franc — fourteen thousand verses for a dime — and several others, with brief commentaries, at a franc, or less. This more than parallels the sixpenny and shilling editions of Shakespeare. But I have dwelt too long on this topic. For comparisons like those I have been instituting, have, after all, merely the excuse of bibliomaniac curiosity. If not odious, they are at any rate inutile.

Better than such discrimination is the broad formula — now generally accepted — that the Greek Homer, of whom as a man we know nothing, the Italian Dante of whom we know little enough, and the English Shakespeare, of whom we know less, are the supremest figures in the universe of letters — the *altissimi poeti* of the ages.

In the leisure moments, which now and then intervened among my busy ones, I sometimes meditated on the causes which produced this literary flood, which seemed for a while to flow more profusely the further I tried to make my way through it. I ascribed its real genesis, as others have done, to the encyclopedic character of the great poem. He who examines the Dante Dictionary of Mr. Paget Toynbee — a work of such judgment and perfection that it is little likely ever to be superseded — will realize the vast number of themes touched or treated by the divine poet. His concise, subtly brief allusions to hundreds of persons and places — descriptions or portrayals often evolved by the utterance of a single word or phrase, the ripple of a flowing couplet, the flashing of a flying scene — are so many hooks upon which a little research may enable the student to hang long dissertations. Indeed the Divine Comedy is like a vast Nilotic tomb or temple, with its mile of high wall covered with records which embrace a multitude of subjects — hieroglyphic inscriptions, theological, biographical, historical, statistical, and sometimes even poetical in their nature — into which the Egyptologist plunges and comes out, after a little, with a learned treatise snugly secured in his common-place book. Then, too, Dante's allegories and analogies, symbolism and mysticism, have a charm for the religious scholar, just as the same characteristics, on a more popular plane, appeal, in the case of Pilgrim's Progress, to the religious reader. Again, his

references to Italian men of many ages, and to events and scenes of many provinces of the peninsula, excite the patriotic or local feeling of all who can wield a pen ; while not a few of his episodes and incidents, those of Paolo and Francesca, Count Ugolino, Azzolino, Pia, Piccarda, Manfredi, Buondelmonte, for instance, to say nothing of the striking figures which occupy a larger space — Dante, Virgil, Beatrice — arouse the fancy of the poet, the dramatist and the novelist. Numerous fascinating problems, scattered through the text, challenge the faculties of the more ingenious, and call for efforts at solution : the supposed horrible repast of the Pisan Gherardesca, the prophesied Veltro and his seat, which lay in the disputed tract *tra feltro e feltro*, the *Gran rifiuto*, the mystical DXV, Gentucca, Matilda, the site of Guizzante, *Pietro peccator*, the unintelligible lines of Pluto and Nembrotto, the *Concubina di Titone*, are merely some of the temptations thus held out to ardent enthusiasts in argumentation and speculation. Scientific minds, also, find subjects for meditation in the astronomical features of the Divine Comedy, and in the elaborately pictured topography of the other worlds — the circles of Hell, the terraces of Purgatory, and the planetary spheres of Paradise. To these many tempting topics may be added the debatable literary-historical questions, which constantly seem to demand the investigation of critics, such as the authenticity of the *Quæstio de aqua et terra* and of the various *Epistolæ*, and the credibility of the chronicle of Dino Compagni, which last work finds its highest interest to most readers in its notices of the world-famous Florentine. Above all these lesser incitements to literary travail is the ambition felt by the more profound student of Dante to attempt the exposition of the Divine Comedy as a whole, the interpretation of its loftier meanings, the estimate of its relations to its author, to his age, to his fellow-men and to spiritual things — aspirations which have aroused the exertions of so many intellects, and have evoked such labor and such learning as the world must always respect.

It was another addition to my knowledge of Dantean literature when I observed what a considerable proportion of the expositors and translators of the poet — early and late — wore the clerical robe, including, in the more modern period, not a few outside the Roman church. Their figures are frequently met with as we follow the long line which extends from Jacopo della Lana to Giacomo Poletto, from Giovanni da Serravalle to Giovanni Scartazzini, from Benvenuto at Bologna to Moore at Oxford. But it needs little reflection to convince one how far from extraordinary it is that the teachers of religion should be among the most zealous students and interpreters of the divinest of poems. In fact, to the better-educated Italian priest, the Divine Comedy is the book of books ; and, next to the manuals used in the service of the Church, it is the one he has oftenest in his hands. Dr. Garnett hints at this when he says : — “Attavanti cites from the pulpit *Dantes ille noster* as copiously and as reverentially as any of the Fathers. Even in the age of the Renaissance, Pius the Fourth’s cardinals cap quotations from Dante as the last notes of Palestrina’s Mass of Pope Marcellus die down the aisles of St. Peter’s.”¹ Four centuries after Attavanti his successors still regard Dante as one of the holy men of old, and are perhaps the more attached to him because they find in the Divine Comedy what they do not find in St. Ambrose and St.

¹ *A History of Italian Literature*, 1898, p. 51.

Jerome — if they indeed read them — human emotion, picturesque incident, the melody of rhythm and rhyme, and the homeliness of the vulgar speech. The Italian periodicals conducted by ecclesiastics, such as the *Giornale arcadico* and the *Civiltà cattolica* of Rome, and the *Opuscoli religiosi* of Modena, to cite no others, are precisely those which most abound in treatments of Dante themes. In the lesser Italian towns particularly, when I asked where I should be likely to find Dante publications issued in the vicinity but now out of print, I was almost invariably referred to some resident clergyman as the Dante authority of the locality. This was not always done because he was the sole or principal man of education in the place, for a visit to him not only afforded the information I sought, but not rarely brought the gift of some — perhaps unheard of — Dante tract or treatise of his own writing. To such sources, too, I was frequently indebted for interesting details concerning the authors of anonymous and pseudonymous publications, and for references to Dante articles in local journals. Nor can I, in this connection, refrain from alluding to instances, even in these later generations, some of which have come under my notice, of priestly or monastic men, who have given all the leisure of their lives to the writing of comments on a single part of the *Divina Commedia*, or to the composition of long series of letters filled with studies of the great poet. Generally they have been forced to leave the fruit of their meditations to moulder in some theological library or to be forgotten in the parish-house; or else they have saved, out of narrow incomes, sufficient to give them, in cheap and poor provincial printing, to a world not always grateful for the gift. The pages which follow exhibit the titles of various books originating in such acts of devotion.

Among other revelations vouchsafed me as I went on — some of them doubtless long since familiar to more expert Dantophilists than myself — were the plenitude of Dante literature in the little country of Holland and its scarcity in Belgium, Holland's neighbor-land, as well as in some other and larger nations; likewise the notable fact that at least two of the minor works of Dante should have been first issued from foreign presses; and the other singular fact that there should have been a successful Dante Society in Germany, and another in America, before one existed in Italy. But this last anomaly may have arisen from the circumstance that all intelligent Italians are born Dante enthusiasts, and need no titular organization to spur them on to the cultivation and investigation of the works and deeds of their immortal compatriot. I deemed it pleasant to discover, in addition to these things, that exiles from Italy had given an impulse to the study of Dante in so many foreign regions — men like Valenti in Germany, Biagioli and Buttura in France, Baretto, Boschini, Zotti, Foscolo, Mazzini, Panizzi, Rossetti, Emiliani-Giudici and so many others in England, Rampini in Scotland, and Da Ponte and Botta in America. This shows how the Italian, wandering afar into tracts where he rarely hears *lo dolce suon della sua terra*, always carries with him the poet of sweet vernacular utterances — him alike of the *dolce suon* and the *dolce stil*. Equally worthy of remark did I find it that so many foreigners should have entered the service of Dante, and remained in it so faithfully — among whom one may name the scholar-king John of Saxony, and Witte, Blanc, Petzholdt, Colomb de Batines, Ōzanam, Lord Vernon and Barlow, while omitting a multitude of newer names. Less singular is the record of those Italians of the same late period,

among them Ferrazzi, Fraticelli, Giuliani, Scolari, Torri, Torricelli, who lived so largely for and with Dante.

I was led to reflect much, likewise, on what may be styled the topography and chronology of the issues of the Divine Comedy. That its first three appearances in print were all in the same year (1472) is a strange coincidence, but that two of these three editions should have seen the light in such comparatively unimportant towns as Foligno and Jesi is still more surprising. Florence, the native place of the poet, holds the first rank as to the number of editions produced, from first to last, by the printers of a single city; these have reached in her case more than eighty, while those printed at Venice number only some fifty-five. Following closely upon Venice, with one very early edition, but chiefly with issues of later dates, comes Milan, whence more than fifty impressions have been given forth. Naples succeeds with thirty-five, then Turin with ten, and Rome with a like number. Abroad, Paris easily takes the chief place with nearly thirty editions of the Italian text. From London we have hardly more than a dozen, the first no earlier than 1808. The Divine Comedy has been printed, in its complete Italian form, in some thirty-two cities of Italian speech, and in half as many lying beyond the Alps. The first Florentine issue (1481) was the first edition — and indeed the first book — liberally illustrated with engravings executed on metal. Many of these remarkable earliest products of a new-born art were unfortunately planned to be inserted adhesively, after the printing of the text, so that hardly a copy of the edition is now to be found with a perfect series. But it is safe to say that then, and for many years afterwards, no similar series could have been produced outside of Tuscany. It was a quarter of a century before a second edition was issued in Dante's birthplace (1506); then sixty-six more elapsed before the third appeared (1572), and twenty-three again before the fourth (1595). All this while Venice was presenting the world with a new edition every semi-decade — twenty-five in all between 1477 and 1596. All this while, too, the famous printers of the Lagoons were trying to meet the demand for copies of the *Fragmenta rerum vulgarium* of Petrarch by a new edition each successive twelvemonth. For this was the golden age of Petrarchism and the Petrarchists, and Venice was the principal seat of the lyric frenzy. But subsequent to the publication of the Della Cruscan text of 1595, no other Tuscan impression of the *Commedia* occurs until that with the comment of Venturi in 1771-74, being a period of a century and three-quarters — there having been, in that barren time, seven issues with Venetian imprints. The 1771-74 edition proved not only the first, but the only Florentine Dantesque achievement of the last century. After more than a generation had passed (1813) the text, again accompanied by the indifferent exposition of Venturi, appears with a Florentine imprint, but in the third volume we learn that the edition was really issued at the expense of a bookseller of Prato. But these years of dearth were soon to end. With the four pretentious and profusely illustrated folios of the so-called "Anchor" edition of 1817-19, Florentine activity finally began, and more than one yearly edition, ever since, has been the result of the late-born spirit of enterprise. In that long life-in-death century which followed the Cinquecento, the *Commedia* is represented by but three issues of the text, with no line of comment — a trio of feeble little volumes which somehow got themselves delivered from three neighboring presses of Venetia (Vicenza, Padua, Venice) against five times that number of editions of the *Canzoniere* of Petrarch from the same region.

Titles of the texts and translations of Dante's minor productions occupy several pages of the Catalogue, forming by no means its least interesting portion. It will be seen, almost at a glance, that the arrangement of this division, with the annotation of the titles it embraces, is the result of no little thought and labor. Of the Latin writings of Dante the first to be treated is the tractate *De monarchia*, which, since its original appearance in 1559, has been printed eighteen times, not including the English, German and Italian translations. Its only separate appearance, during the eighteenth century, was the spurious *Coloniæ Allobrogum* edition (1740), really, I believe, the product of a Venetian press. The editions of the treatise *De vulgari eloquentia* close with the critical Latin text, now the standard one, edited by Rajna in 1896, and given to the world by the young but active Dante Society of Italy. There are single translations into English and German, while Trissino's Italian version has been produced in print no fewer than sixteen times, the earliest of the series being that dated 1529, issued in the improved Italian alphabet devised by the translator, which very soon fell into desuetude. Following the comparatively few titles of the *Eclogæ*, comes the notably full list of editions and versions of the *Epistolæ* — a difficult series to illustrate with the care here displayed. It is a remarkable fact that the Latin texts of only two of these letters were made public before the beginning of the present century, one in 1597, the other in 1790. The fewness of their number is in noteworthy contrast to the epistolary productions of Petrarch, which are counted by the hundred, and are often of great length; but then there is the difference of half a century between the poets — not a sufficient time, however, to have made vernacular letter-writing customary, for Petrarch, too, has not left us a single epistle in Italian. The paragraphs devoted to the much discussed *Quæstio de aqua et terra* open with one of the six extant copies of the earliest issue (1508) — another being in the library of the British Museum, and a third in the public library of Perugia. As to Dante's lesser works in the vulgar tongue, the section which treats of the *Convito* cites first the rare original issue (1490), then continues with the three early editions of the sixteenth century — all of Venice — and, having previously referred to the text in the Oxford Dante of 1894, concludes with the latest annotated edition of Giuliani (1874). Including its appearances in the various collected works it has been twenty-seven times edited, and has been translated, in full, into English, French, and German. Between the issue of 1531 and the next following one (1723) nearly two centuries intervened. More than six pages of the Catalogue are occupied by editions of the *Rime*, or selections therefrom, embracing versions in ten idioms. The English titles comprise, if I am not in error, nearly everything of importance, whether originating in Great Britain or America. It should be recorded, in this connection, that for some of the versions printed in the latter country — as for a considerable number of publications cited in other sections of the Catalogue — the collection is indebted to the diligence and generosity of the Catalogue's compiler. In many respects the most exquisite in manner and matter, as well as, of late years, the most popular of the briefer creations of Dante's genius, is the *Vita nuova*. Of this the Catalogue chronicles a manuscript of some note (1513), the first printed reproduction (1576), no fewer than fifty-six later impressions, and renderings into seven of the transalpine tongues — an additional very recent translation (in Swedish) having been necessarily consigned to the supplement. The first full English rendering of the *Vita nuova*

appeared in Florence (1846), and was possibly born of the enthusiasm aroused by the uncovering, not long before its date, of the noble Bargello portrait of the Florentine poet. It is well to note that, as in the instance of the *Convito*, a long period elapsed between the first and second (1723) editions of the Italian text — nearly a century and a half. The Catalogue's first part ends with a painstaking enumeration of the various pieces, in Latin and Italian, which have been, at one time or another, erroneously ascribed to the pen of Dante. They form a motley miscellany.

To properly appreciate the completeness of that bulky division of the Catalogue which enumerates the publications called forth from other pens by the poet and his various works, it is only necessary to turn to the names of some of the best-known and most prolific laborers in the field, as, for instance, Barlow, Giuliani, Scartazzini, Scolari, Toynbee or Witte. The investigator will discover that very few, even of their briefest and most unpretending opuscules, are unrecorded. Naturally this comprehensiveness is more evident in the case of Italian books than in the case of those published by foreign writers, but not very many of the latter are absent. Of the Italian omissions I recall as specially lamentable one of the estimable *Aneddoti* of Dionisi — the sets of which are too often incomplete even in the larger Italian libraries. Only a few of the works relating to Dante which have been brought out in England, and which were mentioned in the lists at my command, proved to be unattainable — the one failure that caused me the most regret being, perhaps, the volume of extracts treating of Dante drawn from the writings of the scholarly Emiliani-Giudici, Englished and privately printed (1874) by his widow.¹ But there are doubtless many others as essential, the titles of which did not come under my notice.² As will be remarked, the large field of periodical literature was searched over with tolerable thoroughness, although an absolutely complete garnering was, of course, not to be expected. There were some cases, in which, to obtain a few desirable articles, it became necessary to acquire many volumes, if not a whole series of a magazine or review, or of the proceedings of some society. In one department of literature — that of newspapers — there are a good many deficiencies, but it is consolatory to reflect that the really indispensable essays on Dante, which have made their sole appearance in the columns of the ephemeral press, are not innumerable. Of works issued for private circulation, a very large share, in all languages, turned out to be procurable — even the greater part of those printed, often in very few copies, on the occasion of nuptials, this tribute of regard to the bride and bridegroom being a pleasant festal custom peculiar to Italy, and one which has brought to light many exceptionally interesting productions. In this way many inedited sonnets and canzoni of noted poets, unknown letters of famous men, extracts from old diaries, fragments of antique chronicles, long hidden-away manuscripts of all sorts, and of more or less value, are constantly becoming known to the literary public.

Although it is probable that the present collection exceeds, in the number of pieces it contains, any other library solely devoted to the same topic, an examination of its Catalogue

¹ The British Museum, the (London) Athenæum Club, and the University of Pennsylvania possess copies.

² Those who fail to find in this Catalogue any particular title of which they are in search should consult Mr. Koch's lists of Danteiana supplementing the Cornell collection.

will still betray many regrettable lacunæ. Most manifest is the absence of the second edition of the *Commedia* (Mantua, 1472), of the third (Jesi, 1472), of the fourth (Naples, without a date, but perhaps printed in 1473), of the fifth (Naples, 1477), and of the eighth (Venice, 1478).¹ In the collection will be found, however, the first (Foligno, 1472), the

¹ The early issues of the original text of the *Divina Commedia* vary greatly in rarity. Copies of the earliest of all (Foligno, 1472) are less uncommon than copies of either of the four following impressions. From my notes I give the whereabouts of some of these old editions, although the list must not be taken as at all complete; nor is it to be regarded as wholly free from errors. Colomb de Batines, as will be remembered, attempted a similar test, in treating of the first issues, but, in the course of time, several of the copies he cites have changed hands. It is worthy of especial note that a single library of Italy—and that a private collection—possesses copies of every one of the *quattrocento* impressions from that of Foligno, 1472, to that of Venice, 1497. This is the Biblioteca Trivulziana at Milan, the fortunate owner of which is Prince Trivulzio, who, I believe, allows the freest access to his remarkable treasures. The copies he possesses are all particularly fine, if we except perhaps the Florentine edition of 1481, which has but two of the engravings intended to adorn it. The only public library which approaches the Trivulziana in completeness is that of the British Museum.

The oldest edition (Foligno, 1472) is to be found in the Library of Cornell University (in a copy having many inedited annotations by Luca Pulci); at Florence in the National Library—each division of that great institution, the Palatine and the Magliabecchian, boasting a copy in extraordinarily fine condition; at Bologna in the University Library (three lacking folios supplied by facsimiles); at Copenhagen in the Great Royal Library; at London in the British Museum Library—two copies; at Milan in the Trivulzian Library; at Oxford in the Bodleian Library; at Paris in the National Library; at Parma in the Palatine Library; at Rome in the Biblioteca Angelica and in the Biblioteca Corsiniana—the latter collection now belonging, through the munificent generosity of the present scholarly Prince Corsini, to the Accademia dei Lincei, the Royal Society of Italy; and at Vienna in the Imperial Library.

The second edition, that of Mantua, 1472, exists at London in the British Museum; at Milan in the Trivulzian Library; at Naples in the National Library; at New York in the Public Library (Lenox Library Building, one leaf supplied in facsimile); at Paris in the National Library; at Verona in the Communal Library (slightly defective); and at Vienna in the Imperial Library.

The third edition, printed at Jesi in 1472, is accessible at Milan in the Trivulzian Library; at London in the British Museum (lacking three folios) and at Vicenza in the collection of Count Colleoni, already chronicled many years ago by Ferrazzi as a "splendid copy."

The fourth edition is commonly considered to be the undated one, which issued from the press of Francesco del Toppo at Naples. This has hitherto been commonly assigned to the year 1473 or 1474, but the catalogue of the British Museum Library refers it interrogatively to the year 1480, which would make it chronologically the eighth. Sir Anthony Panizzi claimed that it could not be anterior to 1475, but G. Persico Cavalcanti, in the *Rivista delle biblioteche*, January, 1898, maintains that it is of the same year as the first three editions, namely, 1472. Copies of it are at London in the British Museum (bearing the arms of the Ginori family and stated by Biagi to be the one which, in the time of Colomb de Batines, belonged to the Magliabecchian—now National—Library of Florence); at Milan in the Trivulzian Library—the sole copy now existing in all Italy; and at Stuttgart in the Royal Public Library. It may be fairly regarded as the rarest of the early editions.

The fifth edition, as usually reckoned, is the second Neapolitan issue, from the press of Mattia Moravo in 1477. It is preserved at Milan in the Trivulzian Library; at Naples in the National Library and in the University Library—the latter perhaps the finest of all known copies; at Paris in the National Library; and at Rome in the Vatican Library in an incomplete condition.

The sixth edition and the first Venetian one—the earliest of a long line—was issued in 1477 by the printer Vendelin (as his name was Italianized) da Spira, the same who, seven years before, had given to the world, for the first time, the *Canzoniere* of Petrarch. It is to be found in public collections at many places, among them—besides the copy in the Library of Cornell University—at Bologna in the University Library; Berlin in the Royal Library; Cambridge, England, in Trinity College Library; Copenhagen in the Great Royal Library; Florence in the Laurentian Library, and in the National Library, the latter possessing two copies; London in the British Museum (three copies); Milan in the Ambrosian

sixth (Venice, 1477), the seventh (Milan, 1477-78), and the ninth (Florence, 1481); and from this date on, for more than four centuries, the long series is rarely broken. The library, as a matter of course, possesses the reprint of the four earliest issues (1472-73) made by Sir Anthony Panizzi in 1858 for Lord Vernon, which has proved such an invaluable boon to students of the text. The other desiderata comprise the first printed editions of the treatises *De monarchia* (Basle, 1559) and *De vulgari eloquentia* (Paris, 1577), as well as the quattrocento impressions of the *Credo* ascribed to Dante. Next to these too evident wants, probably the most interesting acquisitions still to be made are several Dante publications in Russian, and some translations and other Portuguese pieces bearing the imprint of Rio de

Library and the Trivulzian Library; Naples in the National Library; Oxford in the Bodleian Library; Padua in the University Library; Parma in the Palatine Library; Rome in the Alessandrian (or University) Library; Venice in the Marcian (St. Mark's) Library; and Verona in the Communal Library. The frequency of the occurrence of this issue indicates that the early Venetian printers—partly impelled thereto, no doubt, by the increase of readers—began with larger editions than their predecessors had ventured to produce.

The seventh edition, known to Italians as the *edizione Nidobeatina*, from the name of its principal editor and publisher, was issued at Milan in the year 1477-78, and may be found in the Library of Cornell University; at Florence in the National Library, in two enviable copies; at Copenhagen in the Great Royal Library; at London in the British Museum (three copies, of which one is on vellum); at Milan in the Trivulzian Library; at Naples in the National Library; at Philadelphia in the University of Pennsylvania Library; at Venice in the Marcian Library; and at Verona in the Communal Library.

The eighth edition is the second from a Venetian press (1478). It is seemingly somewhat infrequent, but must exist in various Italian, and some other libraries not here cited. I have found it at Florence in the National Library; at London in the British Museum; at Milan in the Trivulzian Library; and at Rome in the Vatican Library.

The ninth edition (1481) is a most famous one, though by no means excessively rare except in the matter of its engravings, nineteen or twenty in number, of which the first two or three were printed with the text and the others, separately printed, inserted in spaces left for the purpose at the commencement of each canto. There are very few copies having all the engravings—not many, in fact, which have more than two or three. The printer was Nicolo della Magna, and the comment is that of Cristoforo Landino. It is the first edition which came from a Florentine printing-house. Copies exist (in addition to that in the Library of Cornell University, which has facsimiles of the first five engravings, finely executed by Burt of London) at Bologna in the University Library, with two engravings; at Boston, Massachusetts, in the private collection of Mrs. John L. Gardner (Lord Crawford's copy) with nineteen engravings; at Cambridge, England, in the Trinity College Library, with two engravings, and in the King's College Library; at Cambridge, Massachusetts, in the Harvard University Library, and in the private collection of Prof. C. E. Norton, with two engravings apiece; at Copenhagen in the Great Royal Library; at Florence in the Laurentian Library, with two engravings, and in the National Library, which has no fewer than five copies, all but one, so far as the text is concerned, absolutely complete, and two having nineteen engravings apiece, while one is superbly printed on vellum and is the finest extant copy, having been a gift from Landino to the commonwealth of Florence; at London in the British Museum, which possesses five copies, two having each nineteen engravings, a third nine, the fourth three, and the fifth only one; at Milan in the Trivulzian Library, with two engravings; at Modena in the Estensian Library, with two engravings; at Munich in the Royal Library, two copies; at Parma in the Palatine Library, with two engravings; and at Venice, in the Marcian Library, with two engravings.

In many of the libraries visited, I had time to search the catalogue for only the first four or five editions; in others I copied all the information I could gather down to the end of the fifteenth century. It is singular that several of the largest libraries of the continent are so poor in very early editions of Dante, while, on the other hand, in some, unexpected richness is found. The Dante collection in the Great Royal Library of Copenhagen—which during many years held the third place in the world's important book-collections—is noteworthy, though inferior, I think, to the same library's Petrarch collection.

Janeiro. Much and vainly sought were a diminutive volume containing a French version by Zeloni of the *Vita nuova* (1844), and a slight sketch by Scotti in Spanish printed at Buenos Ayres (1880); but both these, together with the original issues of the two Latin treatises just cited, are happily accessible to the American student in the Harvard Dante collection.

I must not fail to speak of the many favoring circumstances which made possible the gathering together of so considerable a collection within so limited a period. One of these happy conditions — perhaps the happiest — was the comparative freedom of the field, that is, the comparative absence of rival collectors. The interest awakened by the celebration in 1865 of the sixth centenary of Dante's birth led to the formation of various private Dante collections, and to liberal purchases of Dante books by public libraries. Since those festivities a quarter of a century had now gone by, and ardent hunters after Dante book-treasures were few. As a consequence the shelves devoted to Dante in the antiquarian book-shops were again full. I was fortunate also in being able to avail myself of the bibliographies, general and special, in which these latest times have been so fertile, and which have so smoothed the path of the eager buyer. Formerly, one who desired to accumulate books on a particular subject had to waste much time and effort in ascertaining what he really wanted, or what he ought to purchase; now he finds answers to such queries ready at hand. Not only are the current publications of every country regularly chronicled and classified as they appear, but lists of those scattered essays and tractates — many of them indispensable to the most modest special collection — which heretofore had to be laboriously sought through numerous volumes of serials — some unindexed — are everywhere accessible. This bulky periodical literature is, therefore, easily sifted. I need not add how valuable is the help furnished to the modern collector by the catalogues which emanate from book-dealers all over the enlightened world, of which those coming from the bookmen of Germany are, as all know, especially admirable in their arrangement, their accuracy, and their completeness. Various possessors of Dante collections also, particularly in Italy, have printed, since 1865, helpful lists of the volumes they own; and I derived no slight assistance, as well, from the manuscript catalogues of the large public collections, in which the fashion used to prevail of grouping the literature illustrative of an author with the titles of that author's works. The growing practice of citing authorities, in special treatises, is likewise of marked advantage to the book-collector. A very modern author of a dissertation on the descendants of Dante, for instance, is pretty sure to give references to all his sources of information — the ability to do so being the result of much arduous and time-consuming research. This excellent practice is peculiarly prevalent among the writers for the learned periodicals of Italy and Germany. Book-titles, thus quoted in foot-notes, are usually italicized, the eye therefore quickly catching them as the hand turns over the pages.

As to another sort of aid — kindly abundant in my case — I regret that I am unable to speak at the length its great value deserves. I cannot easily mention a few names without mentioning many. But my thanks, though they must be general, are none the less fervent. I owe them eminently to the various professors of Italian letters in distant countries which I was unable to visit, and in regard to the literatures of which there are few bibliographical facilities of which the foreigner can avail himself. These scholars, with no little trouble,

obligingly made out lists of books on Dante in strange tongues, and sometimes pointed out how and where many of the works indicated could be acquired. Some of them are, like Dante, exiles from their old home, and, like Dante, do not forget the region of their birth, nor the interests of their youth. I am also indebted, as I have already hinted, to not a few authors of contributions to the literature of Dante — some of them never published — who, when the bookshops failed me, generously added their writings to my stores. I have moreover to express, as I have before this had occasion to do, my heartfelt obligations to innumerable officials of public libraries, who allowed me the freest access to the garnered wealth they guard, and helped me with many a pertinent suggestion and many a wise counsel. I deem it proper, likewise, that I should give utterance to my sentiment of thankfulness in respect to scores of intelligent book-vendors, who took more than a mere commercial interest in the success of my undertaking, and very frequently devoted a good deal of unremunerative labor to hunting down some inexpensive pamphlet, which I should else have missed.

And lastly — I ought rather to say firstly — not only I, but every person who may hereafter have occasion to delve into the Dante treasures of Cornell, must feel a deep gratitude to the maker of this Catalogue, the well-wrought key which unlocks them.

W. F.

VILLA LANDOR, FLORENCE,
June, 1899.

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BIBLIOGRAPHICAL EXPLANATIONS.

UNDER the heading of *Complete Works* are entered all editions containing the *Divina Commedia* and a collection of minor works. Editions of the *Divina Commedia* with only the *Vita Nuova* or the *Canzoniere* are entered under the *Divina Commedia*. No numbering of the editions has been attempted; in the chronological lists of the texts the eye is guided by the date in heavy-faced type at the beginning of each entry.

The names of editors and the names of translators in Part I are printed in small capitals. The names of editors of translations are printed in ordinary lower case. Only the initials of the Christian names are given in Part I (with the exception of some early commentators and translators). Clerical and professional titles are omitted from the entries, except where their omission might mislead. Thus: "La divina commedia, secondo la lezione del p. Lombardi" (as on the title-page) and "Prefazione del p. Venturi," where by those unfamiliar with Italian usage, the "p." (= *padre*) might be mistaken, in the capitals of the title-page, for the initial of the editor's name, especially in the second case, where it happens to be Pompeo.

The names of publishers of all works (excepting periodicals) entered in Part I are given and the entries made much fuller than would be necessary in a more limited list.

Of the earlier books only is the punctuation of the title-page followed. The sizes of books earlier than this century are determined by the fold of the signatures, while those printed since 1800 are determined by their height, regard being also paid to the fold in the case of octavos. Full titles, imprints, and shelf numbers of works analyzed are given only under the main entry.

Reviews of editions and translations of Dante's works will be found under the names of the editors and translators in Part II, and when there are two names or two editors, under the one coming first in the main entry. In the few cases where the name of the editor of a text or the name of a translator is unknown, reviews and cross-references are given under the main entry.

When an article has been extracted bodily from a magazine, the date and place of publication are bracketed in the entry, and immediately below, in a note, the name of the periodical *printed in italic*, with the year and volume number, are *enclosed in quotation marks*, followed by the page numbers, unless the latter are too numerous to be conveniently handled. When an article has been separately printed from a periodical the statement to this effect is quoted from the publication, except when the article is first catalogued as contained in the bound volume of the periodical, in which case the reprint is entered under the form:—"Same, separately printed," and followed by the title only when this differs from that under which the article appeared in the periodical. Such is the method of cataloguing periodical literature in vogue at a number of American libraries. It is practically the same as that used in the Harvard Dante Catalogue. Unfortunately, however, we have seen bibliographical references to English periodical literature in *L'Alighieri* and other foreign publications (plainly taken from Mr. Lane's list) where by the omission of the information contained in the all-important note (to the effect that the article entered was extracted from some magazine) the impression was given that the article was a separate and independent publication. By calling special attention to this matter here, we hope to prevent any further misunderstanding of the significance of an entry followed by a note containing the quoted name of a periodical, with date and volume number.

When the entire title, place and date of publication, size and number of pages, are all enclosed in a single pair of brackets, [], the book is not in the Cornell Collection. Such titles find a place in the Catalogue, however, because of one or more reviews of the book in some periodical, or on account of polemical literature to which the absent publication gave rise.

While in the Harvard Catalogue the articles entered under each author were arranged in their chronological order, in the present work they are arranged alphabetically, excepting in the case of appendixes and continuations, which naturally follow the work to which they belong.

ABBREVIATIONS.

Abth.	Abtheilung.	Lat.	Latin.
an.	année, anno.	lith.	lithograph.
anon.	anonymous.	ms., mss.	manuscript, manuscripts.
Aufl.	Auflage.	n. c.	nuova collezione.
Ausg.	Ausgabe.	n. d.	no date.
bd.	bound.	N. F.	Neue Folge.
Bd.	Band.	n. p.	no place.
ca.	circa.	n. s.	new series, nuova serie.
col.	column.	n. t-p.	no title-page.
Conv.	Convito.	nar.	narrow.
D. C.	Divina commedia.	obl.	oblong.
De mon.	De monarchia.	orn.	ornaments.
De vulg. eloq.	De vulgari eloquentia.	p., pp.	page, pages.
diagr.	diagram.	Par.	Paradiso.
disp.	dispensa.	photo.	photograph.
Div. Com.	Divina commedia.	port.	portrait.
ed.	edition, edizione.	pseud.	pseudonym.
Eng.	English.	pt., pte.	part, parte.
engr.	engraved, engraving.	Purg.	Purgatorio.
f., ff.	leaf, leaves (folio, folios).	sig.	signature.
facsim.	facsimile.	sm.	small.
fasc.	fascicolo.	sq.	square.
fig.	figure.	t.-p.	title-page.
frontisp.	frontispiece.	Th.	Theil.
illus.	illustrated, illustration.	tom.	tome, tomo.
in.	inch.	v., vv.	verse, verses.
Inf.	Inferno.	v., vol.	volume.
Ital.	Italian.	V. N.	Vita nuova.
Jahrg.	Jahrgang.	vign.	vignette.
l.	large.	wdct.	woodcut.

Three asterisks *** are used to mark a note which bears upon more than the entry immediately preceding.

ERRATA.

Page	Column	Line	
1	1	30	from bottom. <i>For</i> dissertazione <i>read</i> dissertazioni.
7	2	9	from bottom. <i>For</i> Paradiso <i>read</i> Paradiso.
11	2	29	<i>For</i> Tarchy <i>read</i> Tarchj.
16	1	33	from bottom. <i>For</i> Raphael Morghen <i>read</i> Stradanus.
17	2	39	<i>For</i> ragionamento <i>read</i> ragionamento.
18	1	45-6	<i>For</i> "Lucca de' Signorelli's fresco in the cathedral of Orvieto" <i>read</i> "Pietro Lombardi's bas-relief in Dante's tomb at Ravenna."
18	2	31	from bottom. <i>For</i> E. Catani <i>read</i> E. Cateni.
24	2	6	from bottom. <i>For</i> incise <i>read</i> inciso.
28	1	24	from bottom. <i>Read</i> : xxviii, "Avari e prodighi"; xxix, "Lo Stige."
38	1	22	<i>For</i> commedia <i>read</i> comedia.
39	2	13	<i>For</i> principale <i>read</i> principali.
42	1	38	<i>For</i> Wegen <i>read</i> Weger.
42	2	18	from bottom. <i>Dele</i> the question mark <i>after</i> pseud.
49	1	40	<i>For</i> 1887 <i>read</i> 1877.
49	1	9	from bottom. <i>For</i> rhyming a b b a, <i>read</i> rhyming a bb a cc d ee d ff g hh g ii.
50	1	10	<i>For</i> dell <i>read</i> della.
59	1	5	from bottom. <i>For</i> Siegert Dresd. <i>read</i> Siegert Bresl.
61	2	14	<i>For</i> G. J. Messerschmid <i>read</i> G. F. Mösserschmid.
61	2	33	<i>Insert</i> die <i>after</i> für.
63	2	27	from bottom. <i>For</i> como <i>read</i> come.
65	2	9	from bottom. <i>For</i> Kaminski <i>read</i> Kamiński.
67	1	31	<i>For</i> Ипусп. <i>read</i> Ипусп.
69	1	21	from bottom. <i>For</i> I. E. R. <i>read</i> I. e R.
71	2	31	<i>For</i> Fiorini <i>read</i> Fioroni.
73	1	5	from bottom. <i>Insert</i> Leghorn 1842-50 <i>after</i> Florence 1834-40.
77	1	19	from bottom. <i>For</i> eccellente <i>read</i> eccellenti.
79	1	2	<i>For</i> Bertola <i>read</i> Bertolla.
80	2	12	from bottom. <i>For</i> dell S.S. <i>read</i> della SS.
83	1	20	<i>Dele</i> the bracket <i>after</i> Fontanals.
87	1	9-10	"Here printed for the first time," etc., is not strictly accurate. The two articles were published almost simultaneously, the "Curiosità dantesca" appearing in Italy under date of August 14, 1875.
87	2	26	<i>Insert</i> a bracket <i>before</i> edited.
90	2	10	<i>For</i> truiduit <i>read</i> traduit.
91	1	11	from bottom. <i>For</i> riccardiaro <i>read</i> riccardiano.
189	2	19	from bottom. <i>After</i> vol. xxxii, pp. 430-433, <i>insert</i> vol. xxxiv, pp. 234-235.
207	1	7	<i>For</i> reprinted in <i>read</i> reprinted from.
437	1	30	Sìe (Il) e il regge di Dante. 1858. This anonymous article is by P. Fanfani, and was reprinted over his signature in 1873, and 1878; see no. 15 in his list of writings in this Catalogue.

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CATALOGUE
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PART I
DANTE'S WORKS

ITHACA, NEW YORK
1898

pp. i-xxxvi. Vita di Dante Alighieri, composta da G. Boccaccio, diversa dall'edita e tratta da un codice del 1437 appartenente al G. Bossi.

"In questa edizione si sono seguiti i testi di quelle della Minerva (Padova, 1822), di Leonardo Ciardetti (Firenze, 1830), e dell'ultima pubblicata sotto la direzione dei professori G. B. Niccolini e G. Bezzuoli (Firenze, 1840)." — *Publisher's note*.
Reissued, with no other change than the imprint, in 1847, 1853, 1868, and 1880.

1844. La divina commedia, con nuovi argomenti e note di G. BORGHI. Parigi, Baudry, etc., 1844. 12°. pp. iv + 273. *Port. and plate.* 1014 B 79
pp. i-iv, Vita di Dante Alighieri, scritta dall'abate P. A. Serassi.

Plate: — Contains plans of hell, purgatory, and paradise, and a cut of the tomb at Ravenna.
Portrait: — Engraving; oval. Copy of the anonymous portrait in the Paduan ed. of 1822.

1844. La divina commedia, con nuovi argomenti e note di G. BORGHI. Firenze, G. Moro, 1844. 3 v. 32°. *Engr. t-p.* 1014 B 83-85

i, pp. 3-4, letter from Borghi to the publishers.
Title-page: — Reduced from that of the Florentine ed. of 1838.

1844. La divina commedia, con note di P. COSTA. Colle, E. Pacini e C., 1844. 3 v. 16°. 1014 B 80-82
i, pp. iii-vii, Vita di Dante Alighieri.

1844. La divina commedia, con note di P. COSTA. Napoli, Stamperia di Reale, 1844. 3 v. 24°. 1014 B 89-91

i, pp. iii-iv, Avvertimento dell'editore; pp. v-xxvi, Vita di Dante Alighieri, scritta da P. Costa.
With Gozzi's Arguments.

1844. La divina commedia, col commento di P. COSTA notabilmente accresciuto. Premessovi alcuni cenni intorno alla vita e alle opere del poeta, tratti dalla Storia letteraria del G. Maffei. [Edited by B. BIANCHI.] Firenze, F. Le Monnier, 1844. 12°. pp. xxxvi + 862. *Frontisp. and engr. t-p.* 1014 B 87

pp. v-viii, Avvertimento del nuovo commentatore [Bianchi]; pp. ix-xxvi, Cenni intorno alla vita e alle opere di Dante Alighieri, [by G. Maffei]. pp. 859-862, Giunte e correzioni.

"Le note del Bianchi, che sono ben molte ed ottime, sono in parte al suo luogo fraposte a quelle del Costa, in parte, come appendice, aggiunte alla fine de' rispettivi canti." — Witte, *Quando e da chi sia composto l'Ottime commento*, 1847, p. 51

The frontispiece and the engraved t-p. are the same as in the ed. of 1830, Firenze. Tip. all'insegna di Dante.

1844. See English. Il xxxi canto del Paradiso, versione di F. FRANK. *Ital. and Eng.*

1844-45. Bellezze della Commedia; dialoghi d' A. CESARI [including the complete text].
See Cesari, A.

1845. La divina commedia, col commento di G. BIAGIOLI. Nuova ed. napolitana. Napoli, Giosuè Roudinella, 1845. 3 pts. bd. in 1 v. 8°. *Port. and plates.* 1013 G 4

(i), pp. v-vi, dedicatory letter to Count Corveto; pp. vii-xv, Al lettore.

(ii), p. i, Ai presenti e agli avvenire; p. ii, Avvertimento; p. iii, Altro avvertimento; pp. v-vii, Al lettore.

(iii), p. i iv, Al lettore. pp. 1-12 (*at end*), Indice dei nomi propri e delle cose notabili.

Portrait: — Engraving. "G. de Caro inc."

Plates: — Engraving; illustrating Inf. viii. 61-63, Purg. xxviii. 82 *et seq.*, Par. xv. 28 *et seq.* Copies of the plates in the Florentine ed. of 1838.

1845. Bellezze della Commedia; dialoghi d' A. CESARI [including the complete text].
See Cesari, A.

1845. I quattro poeti italiani, con apposite prefazioni e commenti di P. EMILIANI-GIUDICI. Firenze, Società editrice fiorentina, 1845. 1 v. bd. in 2. 4°. 1014 G 82 a-b

pp. 3-4, Ai lettori; pp. 5-60, Intorno alla vita ed alle opere di Dante Alighieri, lezioni due tratte dalla storia delle belle lettere in Italia di P. Emiliani-Giudici; pp. 71-705, Incipit Comœdiae Dantis Alighierii florentini natione non moribus.

1845. See English. Il v canto dell' Inferno, versione di F. FRANK. *Ital. and Eng.*

1845. See French. Il xxxi canto del Paradiso, versione di F. FRANK. *Ital. and French.*

1845-51. See Swedish. Stycken ur Divina commedia [Inf. i-vii. 97], metrisk. öfversatta under in-seende af C. W. BÖTTIGER. *Ital. and Swedish.*

1846. La divina commedia, col commento di P. COSTA notabilmente accresciuto da B. BIANCHI. 2a ed., con nuove giunte e correzioni. Firenze, F. Le Monnier, 1846. 12°. pp. xxxiv + 837. 1014 B 94

pp. v-vi, Avvertimento, [by B. Bianchi]; pp. ix-xxxiv, Cenni intorno alla vita e alle opere di Dante Alighieri, [by G. Maffei].

"Nitida edizione, fatta sul modello di quella del 1844, con economia di stampa anche maggiore, mancante del frontispizio ornato di fregi, e della figura incisa in acciaio, ma arricchita di nuovi argomenti, e di gran numero di nuove annotazioni dell'editore, alcune delle quali furono partecipate dal P. P. Somaschi, M. G. Ponta e G. B. Giuliani. Anche la lezione del testo fu migliorata in alcuni luoghi." — Colomb de Batines, *Giunte*, 1888, p. 71.

1846. La divina commedia, con illustrazioni e note di P. EMILIANI-GIUDICI. Firenze, Poligrafia italiana, 1846. 12°. pp. vii + 670. 1014 B 93

pp. v-vii, Ai lettori; pp. 1-63, Intorno alla vita ed alle opere di Dante Alighieri, sunto delle lezioni iv e v della Storia delle belle lettere in Italia di P. Emiliani-Giudici.

"Nel cominciare la presente edizione . . . era nostro intendimento servirvi delle sole postille di Paolo Emiliani-Giudici; ma poi vedendo che esse erano brevissime e non bastevoli allo infinito numero de' luoghi oscuri del poema, divisammo, onde rendere più completa la nostra interpretazione, scegliere le più sensate, più chiare, e più generalmente ammesse fra le chiose che si sono scritte fino ai nostri giorni." — *Publisher's note*, p. 670.

1846. See French. La divina commedia: dell' Inferno [canto i-iii, translated by H. VINSON]. *Ital. and French.*

1846. La commedia, con illustrazioni antiche e moderne, pubblicata da M. A. ZANI DE' FERRANTI. Parigi, Baudry, 1846. 1. 8°. pp. xxiv + 230 + (1). 1013 G 5

Contains the first three cantos of the Inferno.

pp. vii-xvi, Al benigno lettore; pp. xvii-xx, Note; pp. xxi-xxiv, Ad Marcum Aurelium Zani de' Ferranti, eximium poetam et principem Citharædorum, elegia, [by D. Salvadori]. pp. 221-230, Poscritta.

"Per l'emendazione del testo il chiar. editore, oltre alle varianti riferite nelle stampe anteriori, si servì di alcuni codici parigini, di un codice di Brusselles, e di uno ardiliano. Il commento è in gran parte estratto da lavori anteriori, frai quali vi è anche il commento inedito di Jacopo di Dante. Le proprie note del sign. Zani sono ricche di nuove interpretazioni." — Witte, *Quando e da chi sia composto l'Ottime commento*, 1847, p. 52.

1846-48. La divina commedia, colle note di G. B. NICCOLINI, G. CAPPONI, G. BORGHI e F. BECCHI. Nuova ed. Firenze, Tip. del Vulcano, 1846-48. 3 v. 1. 8°. *Illus. and 2 ports.* 1014 G 83-85

i, pp. 7-45, Della vita e delle opere di Dante Alighieri; pp. 47-52, Documenti; pp. 53-58, Scoperta del ritratto della Beatrice Portinari: ragionamento di M. Missirini; pp. 59-63, Della realtà della Beatrice, ragionamento, [apparently worked over from Missirini's chapter on the reality of Beatrice in his "Vita di Dante."]

iii, Prefazione e avvertimenti di F. Becchi.

Illustrations: — Engraved by various persons, after drawings by Gozzini. More abundant in the first cantica. Also views of Dante's tomb at Ravenna, and plans of hell, purgatory, and paradise.

Portraits: — Lithographs. DANTE. "Ritratto di Dante Alighieri all'età di 25 anni, dipinto da Giotto verso il 1290 nella Cappella del Potestà a Firenze, scoperto il 21 luglio 1840. Stanghi inc." After the restoration by Marini. BEATRICE. "Ritratto della Beatrice Portinari ritrovato e posseduto da Melchiorre Missirini, già dipinto da Dante Alighieri. Disegnato da Cesare Nocchi e inciso da Vincenzo Stanghi."

1847. La divina commedia, con spiegazioni tratte dai migliori commentari e colla Vita di Dante da G. Boccaccio. Paris, F. Didot frères, 1847. 12°. pp. (1) + xxxvi + 432. 1014 B 88 b

Reissue of the ed. of 1844.

1847. Inferno, in versi e in prosa, [edited by S. CARPANETTI]. Firenze, *coi tipi di F. Le Monnier*, 1847. 12°. pp. 169 + ciii + (1). 1014 B 96 p. [iii], Al lettore. With Gozzi's Argomenti.

1847. Saggio di un nuovo commento alla Divina comedia. [Inf. i, with text.] (*In* Gregoretti, F. Notizia su Dante Alighieri e i suoi tempi. 1847. pp. 21-26.)

1847. La divina comedia, con note del Costa e d'altri, e con illustrazioni storiche di P. EMILIANI-GIUDICI. Firenze, *Poligrafia italiana*, 1847. 12°. pp. vii + 670. 1014 B 95

Reissue of the ed. of 1846.

[1848.] La comedia, con nuove chiose secondo la lettera principalmente dei due codici ravennani, con la scorta degli altri testi a penna noti, e delle stampe del xv e xvi secolo, e con le varianti fin qui avvisate, a tutte cure di M. FERRANTI. Il testo. Ravenna, *fratelli Maricotti*, [1848]. 8°. pp. (5) + 549 + (1). 1014 B 97

No more published.

pp. [1-5], dedicatory letter to Cardinal Amat.

"Bisognava confessare che sinora nessuna delle tante stampe della Commedia, non eccettuandone quella del Buonanni, adottò un tal numero di lezioni bizzarre, quanto quella del Ferranti."—Witte, *Prolegomeni critici*, p. xli.

1848. See French. Françoise de Rimini, [translated by M. VANNONI]. Ital. and French.

1849. See English. Divine comedy: the Inferno, a literal translation by J. A. CARLYLE. Ital. and Eng.

1849. Purgatorio, in versi e in prosa, [edited by S. CARPANETTI]. Firenze, *coi tipi di F. Le Monnier*, 1849. 12°. pp. (1) + 273 + (1). 1014 B 101

p. [1], dedicatory letter to Michelangelo Caetani.

The paraphrase is printed at the bottom of the page. With Gozzi's Argomenti.

1849. La divina comedia, coi commenti di P. COSTA e di B. BIANCHI. 3^a ed., con nuove giunte e correzioni. Firenze, *F. Le Monnier*, 1849. 12°. pp. xxxvi + 793. 1014 B 104

pp. v-vi, letter from Bianchi to the publisher; pp. vii-ix, Avvertimento premesso alla seconda edizione; pp. xi-xxvi, Cenni intorno alla vita e alle opere di Dante Alighieri, [by G. Maifei].

"I cambiamenti, i quali tutti insieme sono in buon numero, riguardano più la forma del dire o l'ordine, che la natura dell'interpretazione, la quale di rado differisce dalla precedente [ed. of 1846]."—p. v.

1849-50. La divina comedia, con note di P. COSTA. Napoli, *Tramater*, 1849-50. 3 v. bd. in 1. 12°. 1014 B 105

The cover title of each vol. bears the imprint of "Napoli, F. Rossi, 1850."

pp. 3-4, Avvertimento dell'editore; pp. 5-18, Vita di Dante Alighieri, scritta da P. Costa. With Gozzi's Argomenti.

1850. La divina comedia, con note di P. COSTA. Prato, *D. Passigli*, 1850. sm. 8°. pp. xiii + 564. 1014 B 106

pp. iii-xiii, Vita di Dante Alighieri, [by P. Costa].

1850. La divina comedia, con note di P. COSTA. Milano, *Borroni e Scotti*, 1850. 3 v. bd. in 1. 16°. *Port.*, *engr. t.-p.*, and *frontisp.*

1014 B 110

The engr. t.-p. of vol. i has date 1847.

i, pp. vii-xxii, Vita di Dante Alighieri, [by P. Costa].

Title-page:—"Gandini inc." Contains a lunette illustration of Inf. xxiii. 58.

Frontispieces:—Engravings. Represent triptychs, the centres of which illustrate Inf. v. 137, Purg. v. 133-134, Par. iii. 106-107. "Gandini inc."

Portrait:—Inferior woodcut.

1850. La divina comedia, col commento del p. P. VENTURI. Edizione conforme al testo cominiano del 1727. Bassano, *Remondini*, 1850. 3 v. 16°.

1014 B 114-116

i, pp. 3-11, Prefazione del p. Venturi all'edizione di Lucca del 1732; pp. 13-32, La vita di Dante, scritta da Lionardo Aretino.

1851. La divina comedia, giusta la lezione adottata da N. G. BIAGIOLI. Milano, *G. Silvestri*, 1851. 16°. pp. viii + 499 + (1). *Port.* (Biblioteca scelta di opere italiane antiche e moderne. 561.) 1014 B 117

pp. v-vii, Notizie intorno alla vita ed alle opere di N. G. Biagioli, tolte dal supplemento della Biografia universale antica e moderna.

Without notes.

Portrait:—The plate is the same as that used in the Milan ed. of 1820-21. "Bramati dis. Rados inc."

1851. See Norwegian. De syv første, og den treogtredivte sang af Dantes Inferno, oversatte af C. MÜLLER. Ital. and Norwegian.

1852. La divina comedia. Firenze, *G. Terni*, 1852. 64°. pp. 562. *Port.* and 3 plates. 1014 C 17

A reprint, with several unimportant differences in the "Avviso," at end, of the Florentine ed. of 1840. With the same portrait and plates.

1852. La divina comedia. Venezia, *G. Tasso*, 1852. 24°. pp. 420. (Biblioteca di opere classiche antiche e moderne.) 1014 B 109

pp. 5-6, Vita di Dante Alighieri; pp. 7-9, Proemio alla Divina comedia.

1852. La divina comedia, con note di P. COSTA. Prato, *pei tipi di D. Passigli a spese di D. Cassuto*, 1852. 1 v. bd. in 3. 32°. 1014 B 98-100

pp. iii-xx, Vita di Dante Alighieri, [by P. Costa]. pp. 893-952, Appendice alle note.

The cover title has a woodcut after the vignette on the t.-p. of the Florentine ed. of 1838.

1852. La divina comedia, con note di P. COSTA, con nuove giunte e correzioni. Venezia, *G. Tasso*, 1852. 24°. pp. xii + 816. 1014 C 6

pp. iii-iv, L'editore a chi leggerà; pp. v-xii, Cenni su Dante Alighieri. pp. 801-816, additional notes.

— *Same*. 2^a ed. Venezia, *G. Tasso*, 1852. 24°. pp. xii + 816. 1014 B 108

"Questa seconda edizione poi non è a dirsi, come si può di tante altre, una pura ristampa, perchè cercai perfezionare sempre più il mio lavoro, correggendo e aggiungendo qua e là nelle note quello che un nuovo studio del poema divino mi fece apparire opportuno."—p. [iv].

1852. La comedia, illustrata da U. FOSCOLO. [Edited by "Un Italiano," i. e., G. MAZZINI.] Torino, *Tip. economica*, 1852. 4 v. bd. in 2. sm. 8°. (Biblioteca dei comuni italiani.) 1014 C 1-2

Reprint of the London ed. of 1842-43; the corrections spoken of by Mazzini in his note to vol. iii of the latter have been made and the omitted variants are given in their proper places.

1852. La divina comedia, col commento di P. FRATICELLI, e note tratte da Venturi, Lombardi, Costa e Bianchi. Firenze, *P. Fraticelli*, 1852. 3 v. 16°. 1014 C 3-5

i, pp. iii-vi, Avvertimento del commentatore; pp. vii-xxix, Della prima e principale allegoria del poema di Dante, discorso di P. Fraticelli.

1852. I quattro poeti italiani: Dante, con note del LOMBARDI, Petrarca, Ariosto e Tasso. Napoli, *F. Rossi*, 1852. 8°. pp. 747 + (2). *Portrs.*

1014 B 107

pp. 1-171, La divina comedia, secondo la lezione del p. Lombardi.

Portraits:—Engraved frontispiece; poorly executed. Group of the four poets, following no particular originals. "Richter inc."

- 1853.** La divina commedia, con spiegazioni tratte dai migliori commentari e colla Vita di Dante da G. Boccaccio. Paris, *F. Didot frères*, 1853. 12°. pp. (1) + xxxvi + 432. 1014 C 8
Reissue of the ed. of 1844.
- 1853.** See *Swedish*. De första sångerna af Commedia divina [Inf. i-viii]. [Translated by C. W. BÖRTIGER.] *Ital. and Swedish*.
- 1853.** La divina commedia, giusta la lezione del codice bartoliniano, con un discorso preliminare intorno all' autore. [Edited by C. PRINCIGI.] Aggiunte le varianti lezioni del testo approvato dagli Accademici della Crusca. Lipsia, *B. Tauchnitz*, 1853. 16°. pp. xxxvi + 529. 1014 C 7
pp. v-xxxvi, Discorso preliminare, [by C. Princigi]. pp. 505-529, Lezioni varianti del testo approvato dagli Accademici della Crusca.
Without notes.
- 1854.** La divina commedia, col commento di G. BIAGIOLI. 3^a ed., con rami e indice dei nomi e cose notabili. Napoli, *Giosuè Rondinella*, 1854. 3 v. 16°. *Port.* and 3 *plates*. 1014 C 9-11
Reprint of the Naples ed. of 1845.
Plates: — Engravings; illustrating Inf. viii. 61-63, Purg. xviii. 82 *et seq.*, Par. xv. 28 *et seq.* Copies of the plates in the Florentine ed. of 1838.
Portrait: — Engraving. Copy of that in the Naples ed. of 1845.
- 1854.** La commedia, novamente riveduta nel testo e dichiarata da B. BIANCHI. 4^a ed., corredata del Rimario. Ed. stereotipa. Firenze, *F. Le Monnier*, 1854 [1855]. 16°. pp. xxiv + 743 + 112. 1014 C 12
pp. v-ix, Avvertimento del commentatore; pp. xi-xxiv, Vita di Dante, scritta da Leonardo Aretino. p. 743, Aggiunte e correzioni [dated June, 1855]. pp. 1-112, Rimario della Divina commedia.
"In questa . . . edizione l'opera degli altri commentatori è quasi sparita. Tutta la dichiarazione si deve al Bianchi, salvo che poche delle più comuni note del Costa." — Carpellini, p. 6, [on the reissue of 1857].
- 1854.** Dante spiegato con Dante: commenti alla Divina commedia [Par. i, with text]; nuovo saggio di G. B. GIULIANI.
See Giuliani, G. B.
- 1854-57.** See *French*. La divine comédie traduction par [J. A.] MESNARD. *Ital. and French*.
- 1855.** La divina commedia. Milano, *Borroni e Scotti*, 1855. 16°. pp. xx + 400. *Frontisp.*, *port.*, and *engr. t.-p.* 1014 B 118
pp. vii-xx, Vita di Dante Alighieri, [by P. Costa].
Without notes.
"The frontispiece is the same as that of vol. i. of the Milan ed. of 1850, as is also the engraved t.-p., with exception of date."
Portrait: — Woodcut in outline. "Da un dipinto di Giotto nel palazzo del Bargello in Firenze."
- 1855.** See *English*. Divine comedy: the Inferno, a literal translation by J. A. CARLYLE. *Ital. and Eng.*
- 1855.** Bellezze della Commedia; dialoghi d' A. CESARI [including the complete text].
See Cesari, A.
- 1855.** La divina commedia, con note di P. COSTA. Milano, *Borroni e Scotti*, 1855. 3 v. 16°. *Port.* and *frontisp.* 1014 B 119-121
i, pp. vii-xx, Vita di Dante Alighieri, [by P. Costa].
Frontispieces and engraved t.-p. same as those in the Milan ed. of 1850.
Portrait: — Woodcut. Same as that in the one vol. ed. of 1855.
- 1855.** La divina commedia, ridotta a miglior lezione da G. B. NICCOLINI, G. CAPPONI, G. BORGHI e F. BECCHI, secondo l'edizione fiorentina del 1839; corredata d' argomenti, note e spiegazioni, per cura di A. B. BRUNETTI. Parigi, *Thierry*, 1855. 32°. pp. xix + 620. (Collezione dei quattro primi poeti italiani. 1.) 1014 C 13
pp. v-xix, Vita di Dante Alighieri, scritta da P. A. Serassi.
- 1855.** See *French*. Divine comédie, [Purg. i, x, xii; Par. i, ii, vi, xxxiii, translated by H. TOPIN]. *Ital. and French*.
- 1855.** Il canto primo della monarchia di Dio, poema sacro, col commento di F. M. TORRICELLI DI TORRICELLA. Napoli, *Tip. all' insegna del Diogene*, 1855. 8°. pp. 253 + (1). 8 *plates*. 1014 C 14
Half-title is "Appendice agli Studi sul Dante."
p. 5, dedicatory letter to Luigi Firrao; pp. 7-24, Osservazioni sul poema sacro.
Plates: — Diagrams and representations of allegorical passages in Dante. Some have the inscription: "Concetto prima cattolico e poi dantesco, da un disegno pubblicato a Parigi dal p. Martin d. [Compagnia] d. Gesù."
— Same, another copy. 1016 B 229
Bd. with pt. ii of Torricelli's "Studi sul poema sacro di Dante."
- 1855-56.** Benvenuto Rambaldi da Imola illustrato nella vita e nelle opere, e di lui Commento latino sulla Divina commedia. [With text.] 1855-56.
See Rambaldi, B.
- 1856.** La divina commedia. Firenze, *Barbèra, Bianchi e Comp.*, 1856. 32°. pp. vii + 537. *Port.* 1014 B 122 b
pp. iii-iv, Avvertenza degli editori; pp. v-vii, Dante Alighieri, [by F. Ugolini].
Bianchi's text is followed, without notes.
Portrait: — Engraving. From the Bargello fresco; restored and reversed.
- 1856.** La commedia, con commento compilato su tutti i migliori, e particolarmente su quelli del Lombardi, del Costa, del Tommaseo e del Bianchi, da R. ANDREOLI. 1^a ed. napoletana fatta sull' ultima di Lemonnier. Napoli, *G. P. Lauriel, G. Rondinella*, 1856. sm. 8°. pp. xli + 788. 1014 C 22
pp. v-vii, Il commentatore; pp. vii-xli, Vita di Dante Alighieri, poeta fiorentino, [by G. Boccaccio]. pp. 767-788, Indice delle cose più notabili.
- 1856.** La divina commedia, col commento di G. BIAGIOLI; con indice. Palermo, *B. Virsi*, 1856. 3 v. 16°. *Port.* and 3 *plates*. 1014 B 123-125
Reprint of the Naples ed. of 1845.
Plates: — Lithographs. Illustrative of Inf. viii. 61-63, Purg. xviii. 82 *et seq.*, Par. xv. 28 *et seq.* Poor copies of the drawings designed by Zandomenighi, published in the Florentine ed. of 1838, and later.
Portrait: — Lithograph. Copy of that in the Naples ed. of 1845. "Lit. Gambino."
- 1856.** La divina commedia, con note di P. COSTA. Firenze, *A. Batelli*, 1856. sm. 8°. pp. xiii + 564. 1014 B 122
pp. iii-xiii, Vita di Dante Alighieri, [by P. Costa].
- 1856.** La commedia, interpretata da F. GREGORETTI. Venezia, *P. Naratovich*, 1856. sm. 8°. pp. 568. 1014 C 21
pp. 1-2, Avvertimento; pp. 3-28, Notizia intorno a Dante Alighieri e a suoi tempi. pp. 559-568, Indice [consisting of brief arguments of each canto].
- 1856-57.** La commedia, con note di P. COSTA e d' altri. Venezia, *G. Antonelli*, 1856-57. 3 v. 16°. *Port.* and 3 *plates*. 1014 B 111-113
i, pp. 5-59, Notizie intorno la vita di Dante Alighieri, [from G. Maffei's "Storia della letteratura italiana"].
Plates: — Plans of hell, purgatory, and paradise.
Portrait: — Same plate as that in the Venetian editions issued by the same publisher in 1832 and 1833.
- 1857.** La commedia, novamente riveduta nel testo e dichiarata da B. BIANCHI. 5^a ed., corredata del Rimario. Ed. stereotipa. Firenze, *F. Le Monnier*, 1857. 16°. pp. xxiv + 744 + 112. 1014 C 24
With the exception of pp. 743-744, Aggiunte e correzioni, the above is a reissue of the 1854 ed.

[1857.] La divina commedia, con note di P. COSTA. Milano, F. Pagnoni, [1857]. 3 v. 160. *Port. and plates.* 1014 C 15 a-c

The Inferno has no date; the Purgatorio and Paradiso have, on the reverse of the half-title, "Milano. Tipografia di F. Pagnoni. Luglio, 1857."

I, pp. xi-xviii, Dante Alighieri e la Divina commedia. *Plates*:—Plans of hell, purgatory, and paradise, together with inferior wood-cut illustrations.

Portrait:—Engraving; copied from that in the Naples ed. of 1845. "Buccinelli inc. in acciaio." Same plate used in the Milan ed. of 1869 and 1871.

— Same, another copy. 1014 C 16 a-c

Without the date described above.

1857. Dante spiegato con Dante: nuovi studi sulla Divina commedia [Par. iii, with text], di G. B. GIULIANI.

See Giuliani, G. B.

1857. See French. La divine comédie: 28^e chant du Purgatoire, traduit par H. TOPIN. Ital. and French.

1857-58. La divina commedia, illustrata dal conte F. TRISSINO, col testo originale a riscontro, ad utilità e comodo degli studiosi della sublime poesia. Vicenza, Paroni, 1857-58. 3 v. 80. 1014 C 25-27

The cover title reads "parafrasata ed illustrata," and there are woodcut portraits of Dante and others on the front and back covers.

I, pp. 6-9, Prefazione; pp. 10-11, Dante Alighieri, [by F. Ugolini].

III, pp. 635-640, Idea del poema di Dante; pp. 641-655, Idea possibilmente precisa del luogo nel quale in ciascuna delle tre cantiche s' incomincia e si compie partitamente tutta l' azione, [from G. Galilei and B. Lombardi]; pp. 656-657, Indice di tutti i luoghi visitati da Teodoro Hell nel suo viaggio; pp. 658-669, Indice dei nomi propri e delle cose notabili.

The text is given on the left-hand page, and a running paraphrase and comment on the right.

"Eseguita precisamente sopra quella fiorentina di David Passigli dell' anno 1838."

"È il miglior lavoro di questo genere, condotto con chiarezza e vaghezza di lingua."—Carpellini, p. 5.

1858. La divina commedia, col commento di G. BIAGIOLI, preceduta da due lezioni tratte dalla Storia delle belle lettere in Italia di P. Emiliani-Giudici. Ed. curata da G. DE STEFANO. Napoli, F. Rossi-Romano, 1858. 1. 80. pp. lxxv + 527 + (2). *Port. and 3 plates.* 1014 C 31

pp. i-lxiv, Su la vita e le opere di Dante Alighieri, lezioni due tratte dalla Storia delle belle lettere in Italia di P. Emiliani-Giudici; pp. lxxv-lxxv, Al lettore; [prefazione del commentatore]; pp. 513-527, Indice dei nomi propri e delle cose notabili.

Plates:—Plans of hell, purgatory, and paradise.

Portrait:—Lithograph; after the anonymous engraving in the Paduan ed. of 1822. Grob, dis. Lit. Richter e Ci.

— Same. (In I quattro poeti italiani, con discorsi di P. Emiliani-Giudici. Ed. curata da G. de Stefano. Vol. i. Napoli, F. Rossi-Romano, 1858. *Ports. and plates.*) 1014 B 129

Reissue of the foregoing ed., with the same portrait and plates, and also an engraved frontispiece giving portraits of the four poets, "Richter inc." (same as in the ed. of 1852).

1858. La divina commedia, su' commenti di B. BIANCHI, nuovamente illustrata ed esposta e renduta in facile prosa per G. CASTROGIOVANNI. Palermo, Officio tip. lo Bianco, 1858. 1. 80. pp. 460. 1013 G 8

pp. v-vi, Al cortese lettore, [by G. Castrogiovanni]; pp. vii-x, Cenni intorno alla vita ed alle opere di Dante Alighieri estratti dal Maffei e da altri scrittori.

The text is given on the left-hand column, and a running paraphrase and comment on the right.

"L' edizione è poco corretta."—Carpellini, p. 6.

1858. Le prime quattro edizioni della Divina commedia, letteralmente ristampate per cura di G. G. WARREN, LORD VERNON. [Edited by Sir A. PANIZZI.] Londra, T. e G. Boone, 1858. f0. pp. xxvi + (1) + 748. 5 facsim. 1011 G 5

pp. v-xx, Al lettore, [by A. Panizzi]; pp. xxi-xxvi, Argomenti e principj de' canti secondo la edizione di Foligno.

The four editions are those of Foligno, 1472, Jesi, 1473, Mantua, 1472, and Naples, 1474. The four texts are printed in the four quarters of each page.

"Le quattro prime edizioni della Commedia . . . non sono che copie letterali di codici, non scelti con giudizio critico, ma casualmente capitati in mano a chi ne intraprese la stampa. Anche gli errori più evidenti furono ripetuti nella stampa, quali giaceano nel testo a penna. Il giudizioosissimo Panizzi, che soprintese alla riproduzione di queste stampe, confessò che abbondano tutte di ridicoli farfalloni, che gli stessi errori solenni, i medesimi strafalcioni madornali, che solo un ignorante compositore poteva commettere, si ritrovano nelle due di Foligno e di Napoli."—Witte, *Prolegomeni critici*, p. x.

Facsimiles:—(1) FOLIGNO. Two of the first page, from the copies in the British Museum, formerly in the possession of Thos. Grenville and King George III. (2) JESI. Inf. i. 1-6 and the colophon. (3) MANTOVA. First page, and the end of the last, including the colophon. (4) NAPOLI. Last page, including the colophon.

1858-60. La divina commedia, spiegata al popolo da M. ROMANI. Reggio, G. Davolio e figlio, 1858-60. 3 v. 80. *Folded plate.* 1014 C 18-20

I, p. 5, Prefazione del commentatore. Interspersed with a popular comment, in which greater regard is paid to Dante's theology, philosophy, and politics, than to his poetry.

Plate:—"Inferno di Dante secondo l' Arciprete di Campegine [M. Romani]." Plan of hell, with illustrations of several passages in the Inferno.

1858-62. Commento di FRANCESCO DA BUTI sopra la Divina commedia [with text], pubblicato per cura di C. GIANNINI. Pisa, fratelli Nistri, 1858-62. 3 v. 1. 80. 1014 C 28-30

Lacks portrait of Dante and of Buti. Inserted in vol. i is a letter from the editor to W. Fiske.

I, pp. vii-ix, Alla cortesia dei lettori, gli editori; pp. xi-xxviii, Introduzione [by S. Centofanti]; pp. xxix-xxxvi, Biografia di Francesco di Bartolo da Buti.

II, pp. v-viii, Ai lettori. pp. i-x (*at end*), Appendice al tom. i; [varianti della prima cantica estratte dal codice altaldino].

III, pp. v-x, Agli amatori delle amene lettere, C. Giannini. pp. 873-902, Indice delle voci proprie contenute nel Commento.

"Almost simultaneously [with Benvenuto Rambaldi da Imola] Francesco da Buti (1354-1406) was lecturing on the Commedia at the University of Pisa. On these lectures is based his Italian commentary, equally comprising the whole poem, and completed in 1385. If Benvenuto is the historian among expounders of Dante, Buti is the grammarian. At the same time his historical equipment is at times defective, and Foscolo was not altogether wrong when he said that Buti was rich in anecdote but too credulous. His importance, however, as we have said, lies in the philological direction, and here the learned professor of grammar is in his element."—Scartazzini, *Companion to Dante*, 1893, p. 471.

"Er benützte, wie er selbst andeutet, den Commentar des Boccaccio, sowie den des Guido del Carmino, von dem wir sonst keine Kunde haben. Im Historischen fehlt es nicht an Versehen. Die kurze Lebensskizze Dante's in der Einleitung berührt nur das allgemein Bekannte; doch verdienen späterhin einige Bemerkungen über das feinselige Verhältniss des Ghibellinenhauptes Farinata zu den guelfischen Voreltern Dante's und wie diese ehrgeizig nach der Signorie gestrebt und dadurch ihren Fall herbeigeführt hätten, Beachtung."—Paur, *Ueber die Quellen zur Lebensgeschichte Dantes*, p. 6.

1858-65. L' inferno, disposto in ordine grammaticale e corredato di brevi dichiarazioni da G. G. WARREN, LORD VERNON [assisted by Sir G. F. IACAITA]. Londra, T. e G. Boone, 1858-65. 3 v. f0. *Ports., plates, and maps.* 1011 G 8-10

I [TEXT]. pp. vii-xiv, Al lettore; pp. xv-xvii, Avviso di G. Leopardi premesso al Canzoniere del Petrarca da esso commentato; pp. xviii-xx, Opinione del Balbo rispetto ai lavori sopra Dante; pp. xxi-xxv, Cosmografia dantesca; p. xxvii, I cerchi infernali; pp. xxviii-xxix, Prospetto delle divisioni e suddivisioni dei cerchi infernali, colle varie specie dei peccatori quivi rinchiusi e le punizioni alle quali soggiacciono, secondo il concetto di Dante; pp. xxxi-xxxiii, Avvertimento alla tavola del tempo impiegato da Dante nel percorrere l' inferno; p. xxxiv, Tavola; pp. xxxv-xlii, Annotazioni alla tavola; p. xliii, Allegoria del poema; pp. xliii-li, Prospetto delle varie interpretazioni della prima e principale allegoria dell' Inferno; pp. lii-liii, Allegoria morale; pp. liv-lv, Allegoria politica; pp. lviii-lxxxii, Epitome della prima parte della Divina commedia; pp. 1-458, L' inferno; pp. 459-460, Indice de' nomi propri e delle cose notabili contenute nella prima cantica; pp. 471-486, Prospetto delle varianti adottate per questa edizione; pp. 487-529,

Serie cronologica delle edizioni dell'intero testo e delle parti separate della Divina commedia prodotte alla luce fino al 1850, delle sue traduzioni, dei suoi commenti, e delle principali opere che servono ad illustrarla; p. 531, Topografia delle edizioni descritte nella presente serie; pp. 533-535, Tipografi librai editori nominati in questa serie; pp. 537-539, Repertorio dei traduttori della Divina commedia e degli autori dei commenti, chiose, note ed altre principali opere che servono ad illustrarla.

ii. DOCUMENTI. pp. 3-5, Albero della famiglia Alighieri tratto dal Pelli e colle aggiunte del Litta; pp. 7-40, Memorie intorno la vita di Dante; pp. 41-43, Prima condanna di Dante estratta dal libro detto *Del chiodo* esistente nell'I. E. R. Archivio delle Riformazioni in Firenze (27 gennaio, 1302); pp. 44-45, Seconda condanna (10 marzo, 1302), [from the same]; pp. 46-48, Terza condanna estratta dall'originale in cartapeccora che si conserva nell'I. E. R. Archivio diplomatico di Firenze tra le pergamene già spettanti al convento di S. Maria Novella; pp. 49-58, Dantis Alighieri legatio pro Francischino Malaspina ad inuendam pacem cum Antonio episcopo lunensi et constituto pacis 1306, denuo recognita et iterum in lucem edita; pp. 59-62, Brano dell'albero della famiglia Malaspina per riconoscere chi siano i personaggi che fecero la pace col vescovo di Luni, e per ravvisare gli altri che son nominati da Dante nella Divina commedia compilato su documenti autentici [with notes]; pp. 637-8, Tavole cronologiche letterarie dal secolo vi al secolo xiii; pp. 79-102, Tavole cronologiche storiche del secolo di Dante; pp. 103-108, Orazione di messer Farinata degli Uberti capo dei Ghibellini al re Manfredi; pp. 109-115, Ragionamento di messer Tegghiaio degli Adimari al senato e popolo fiorentino; pp. 117-122, Discorso di Farinata degli Uberti nel consiglio d'Empoli; pp. 123-134, Lettera dell'arcivescovo Ruggieri scritta da Roma il 23 gennaio 1286 a' frati predicatori di Pisa, esistente nella Biblioteca del Seminario arcivescovile di S. Caterina in Pisa, ed illustrata dal prof. F. Bonaiuti [with facsimile]; pp. 135-151, Istruzioni date dal re Roberto di Gerusalemme e di Sicilia agli ambasciatori che dovean portarsi alla corte del papa (Clemente V) per mostrargli chi invalida e nulla era stata l'incoronazione d'Arrigo VII a re de' romani; pp. 153-159, Illustrazione della carta d'Italia divisa secondo le divisioni politiche al tempo di Dante per servire di guida alla Divina commedia [with map by G. Canestrini]; pp. 161-234, Condizioni politiche d'Italia ai tempi di Dante; pp. 235-264, Alcuni particolari della costituzione fiorentina; pp. 265-346, Illustrazione della mappa di Firenze del terzo cerchio [with map of the city as it was in 1302]; pp. 347-396, Illustrazioni araldiche contenenti le armi della repubblica di Firenze de' suoi istituti civili e militari e delle sue principali famiglie; pp. 397-608, Armi e notizie storiche delle famiglie toscane che son nominate nella Divina commedia; aggiuntovi quelle di altre che hanno attinenza colla storia di Dante.

iii. ALBUM. pp. v-ix, Avvertimento, [by Lacaita]; pp. xi-xix, Cenni biografici di Lord Vernon, [by Lacaita]; pp. xxiii-xxv, Albero della famiglia Alighieri; pp. 5-32, Della famiglia di Dante, [by L. Passerini]; Tavole i-cxii, [with letterpress, pp. 33-245]. *Also*, Tavola a: La Francesca posta in musica da G. Rossini [in facsimile, with note, p. 83].

Frontispiece (in vol. iii):—Chromo-lithograph, after Kirkup's water-color sketch of the Bargello portrait of Dante before restoration.

Plates (in vol. iii):—*Portraits of Dante*. Kirkup dis. Lasinio inc. (1). The Bargello fresco. Plate i, an outline engraving of the whole "gloria" as uncovered in 1840; plates ii-iii, engravings of the head and shoulders and of Dante's profile from this fresco. (2). Plate vi, death mask. Front and side view of the copy in the possession of Kirkup. (3). Plate x, after Michelino's fresco in the cathedral of Florence. (4). Plate ix, bas-relief in the mausoleum at Ravenna. *ILLUSTRATIONS* (of episodes in the Inferno). Plate xxi, "Antinferno"; xlii, "Il limbo"; xxviii, "Avari"; xxix, "Prodighi"; xxxvii, "Veduta del settimo cerchio"; xlvii, "Gerione"; cxi, "Lucifero." Drawn by Kirkup, engraved by Lasinio.

The remainder of the plates are less closely connected with Dante's life and works.

1859. La divina commedia. Mondovì, P. Rossi, 1859. f°. pp. (2) + 630. 1013 G 31

pp. [i-ii], L'editore.
Lacks pp. 1-4, (Inf. i. 1-90).

"Published at Mondovì (Piedmont) in 1850, not 1865 as Scartazzini in his *Dantologia*, 2a ed., says. Only 50 copies of this finely printed edition were issued, — to commemorate the long existence of the Rossi press, which has existed at Mondovì in the same family for more than two centuries. . . . The copies were presented to the King of Italy, Garibaldi, and other noted men, and to a few of the great libraries. . . .

"In 1865 the printer Rossi printed a folio of dedication especially for the Dante Birthhouse at Florence, and presented a copy to the library there deposited, with this dedicatory leaf inserted. Hence the error of Scartazzini . . . in giving the date of 1865 to this edition." — *From letters of W. Fiske*.

The dedication of 1865 is reprinted by C. Danna, in his "Schiaramenti intorno all'edizione fatta dal Rossi della Divina commedia."

Carpellini makes no mention of this edition of 1859, but enters it under 1865, describing it as "bellissima edizione di una rara nitidezza di tipi e di una nobile semplicità. . . . Il testo è spoglio di ornamenti, ma stampato con tanta vaghezza che si può ritenere come superiore ad ogni altra edizione antica o moderna."

1859. I quattro poeti italiani: Dante, Petrarca, Ariosto, Tasso. Napoli, Giosuè Rondinella, 1859, l. 8°. pp. (2) + 735. *Portr.s. and plates*. 1013 G 9

Has also a colored t.-p. with date 1858.

pp. 1-150, La divina commedia.

Plates: — Engravings; illustrating Inf. viii. 61-63, Purg. xxviii. 82 et seq., Par. xv. 28 et seq. Copies of the plates in the Florentine ed. of 1838.

Portrait of Dante: — Engraving. After Raphael Sanzio. "Ismlie Brattella inc. 1856."

1859. I quattro poeti italiani. Ed. accuratamente corretta. Napoli, Gabriele Rondinella, 1859. 16°. pp. 871. *Frontisp.* 1014 B 131

pp. 1-152, [La divina commedia].

Frontispiece: — Engraving. Contains the portraits of the four poets. "Bonaiuti dis. Berteau inc." Apparently copied from that of the Naples ed. of 1852.

1859. La comedia, per uso della studiosa gioventù, conforme la più chiara lezione, desunta da ottime stampe e da preziosi codici esistenti in Italia ed in Francia. [Edited by A. Sicca]. Padova, A. Sicca, 1859. 3 v. bd. in 1. 16°. 1014 C 32

i, p. 2, dedicatory letter to Agostino Palesa; p. iii, Al benigno lettore; pp. v-xv, Principali notizie intorno alla vita di Dante Alighieri, raccolte dall'editore.

iii, pp. 151-208, Saggio delle brevi annotazioni e del commento storico.

1859, '56-'60. *See French*. L'enfer, Le purgatoire, Le paradis; traduit par L. RATISBONNE. Ital. and French.

1859-60. Bellezze della Commedia; dialoghi d'A. CESARI [including the complete text].

See Cesari, A.

1860. La divina commedia. Milano, M. Guigoni, 1860. 32°. pp. 568. 1014 C 34

pp. 547-568, Vita di Dante Alighieri.

1860. La divina commedia. Firenze, G. Torni, 1860. 64°. pp. 562. *Port.* 1014 C 23

Reprint of the Florentine ed. of 1852.

Portrait: — Engraving; copied from that of the Florentine ed. of 1840. "Lauro inc."

1860. La divina commedia, aperta in prosa da S A di A[ncona?], senza le consuete annotazioni, anzi con avvertenze in proposito di quelle. [Inferno.] Ancona, Aureli Giuseppe e Comp., 1860. 8°. pp. 253. 1014 B 144

pp. 5-7, Al benevolo lettore; pp. 9-22, Prefazione.

1860. La divina commedia, col commento di G. BIAGIOLI, preceduta da due lezioni tratti dalla Storia delle belle lettere in Italia di P. Emiliani-Giudici. Ed. curata da G. DE STEFANO. Napoli, F. Rossi-Romano, 1860. l. 8°. pp. lxxv + 527 + (1). *Port. and 3 plates*. 1014 C 33

Reissue of the ed. of 1858, with the same plates and portrait.

1860. La divina commedia, col commento di P. FRATICELLI. Nuova ed., con giunte e correzioni, arricchita del ritratto e de' cenni storici intorno al poeta, del Rimario, d'un indice e di tre tavole. Firenze, G. Barbèra, 1860. sm. 8°. pp. xliii + 811 + 136. *Port. and 3 plates*. 1014 C 35

pp. v-viii, Avvertimento del commentatore; pp. ix-xxiv, Cenni storici intorno la vita di Dante Alighieri; pp. xxv-xliii, Della prima e principale allegoria del poema di Dante [revised and enlarged].

Plates: — Plans of hell, purgatory, and paradise.

Portrait: — Engraving. "Ritratto dall'amico suo Giotto nella cappella del Potestà in Firenze, scoperto l'anno 1841 [read 1840]." Restored.

1860. Liriche e parte del Paradiso, come sono nel codice palatino clxxx autografo di F. PETRARCA

(In Palermo, F., editor. I manoscritti palatini di Firenze, ordinati ed esposti. Vol. ii. 1860. pp. 597-880.)

The ms. is no. 165 in Colomb de Batines. It embraces 3240 verses, or about one fourth of the Divina commedia. The text is most excellent, and it is only to be regretted that so small a portion of this interesting ms. has come down to us. Vincenzo Borghini was the first to appreciate the importance of this fragment: he gave it the name of the "quinterno."

"Chiunque ne sia stato lo scrittore, non si può negare a questo codice il vanto di una correzione rarissima nei testi a penna. Egli è per questo ch'esso non offre gran numero di varianti, le quali, quantunque celebrate da chi le scoperte, il più delle volte non sono che inavvertenze o emendazioni erronee del copista. Ciò non ostante mi sembra che fra le poche lezioni particolari al quinterno palatino vi siano alcune che non permettono di supporre nello scrittore una giusta intelligenza del testo da lui copiato. Non ardisco decidere, se vi sia probabilità che il Petrarca, il quale durante tutta la sua vita avea fatto mostra di non curar Dante, già vecchio si sia messo a copiare e postillare di proprio pugno la Divina commedia; ma le postille contengono cose che mi sembrano poco degne del più dotto frai letterati del trecento, e l'ortografia del testo è differentissima da quella che dagli frammenti autografi, pubblicati dall'Ubal dini, sappiamo essere stata praticata dal Petrarca." — Witte, *Prolegomeni critici*, pp. lvi-lvii.

1860. See French. L'enfer, traduit par L. RATISBONNE. Ital. and French.

1861. Dante spiegato con Dante: nuovi commenti sulla Divina commedia [Inf. i-iv; Purg. i-iii; Par. i-iii; with text]. (In Giuliani, G. B. Metodo di commentare la Commedia. 1861. pp. 147-551.)

1861-68. See French. L'enfer, Le purgatoire, [et Le paradis], traduction de P. A. FIORENTINO. Ital. and French.

1862. La divina commedia, col commento di G. BIAGIOLI. 4^a ed., con rami e indice dei nomi e cose notabili. Napoli, Giosuè Rondinella, 1862. 3 v. 16°. Port. and 3 plates. 1014 C 36-38

Reprint of the Naples ed. of 1854, with the same plates and portrait.

1862. La divina commedia, con note di P. COSTA. Ed. eseguita sull'ultima fiorentina dal commentatore medesimo, rivista ed emendata. Milano, F. Sanvito, 1862. 3 v. bd. in 1. 16°. 2 frontisp. and engr. t.p. 1014 C 41

With Gozzi's Argomenti.

I, pp. 5-21, Vita di Dante Alighieri, scritta da P. Costa.

Frontispieces and engraved title-page: — Same as those in the Milan ed. of 1850; that to the Paradiso apparently missing.

1862. See French. La divine comédie, traduite [par] F. LAMENNAIS. Ital. and French.

1862. See French. Le purgatoire, traduction par A. F. OZANAM. Ital. and French

1862. See French. La divine comédie: Le paradis, traduction par H. TOPIN. Ital. and French.

1862. La divina commedia, ricorretta sopra quattro dei più autorevoli testi a penna da C. WITTE. Berlino, R. Decker, 1862. 4°. pp. (812). Port. and plan. 1013 G 10

pp. vii-lxxxii, Prolegomeni critici; pp. lxxxiii-lxxxv, Rettificazione delle varianti del codice Caetan.

Witte revised the text on the authority of four of the best and earliest mss., viz., (A) that of Filippo Villani, or Sante Croce, now in the Laurentian, (B) the so-called Boccaccio codex, Vatican no. 3199, (C) a ms. in the collection of Thomas Radd of Berlin, and (D) another in that of the Dukes of Sermoneta. No word was allowed to appear that was not supported by at least one of these sources. "By his rigid adherence to this rule," says Mr. Toynbee, "Witte precluded himself absolutely from the exercise of his critical judgment outside this very limited range; and, as a consequence, in at least fifteen instances he has been compelled to adopt a reading of which he actually disapproves." (*Academy*, May 11, 1889.) Regard was also paid to the Aldine ed. of 1502, the Cruscan of 1505, and the Florentine of 1837, edited by Becchi and others. The variants from the mss. are printed on the right-hand margin and those from the above editions on the left. Upon this edition most of the recent editors have based their texts. "E chi potrebbe farne altrimenti, se non volesse 'far ritroso calle'?" remarks Dr. Moore.

"Witte's wide and exact scholarship, and his excellent taste and judgment are apparent throughout." — C. E. Norton, in *Harvard Catalogue*, p. ii.

"His work has been both praised and depreciated beyond its deserts; but must be regarded as, though not conclusive, yet the first really critical edition, and to that extent a pioneer." — Scartazzini, *Companion to Dante*, 1893, p. 484.

Plan: — Dante's conception of the universe; forms the front cover.

Portrait: — Photograph of a bust modelled after the death-mask.

1862. La divina commedia. Edizione minore fatta sul testo dell'edizione critica di C. WITTE. Berlino, R. Decker, 1862. 8°. pp. 537 + (1). 1014 B 132

Text only.

"In questa egli ha mostrata qualche titubanza, frutto della sua lealtà, sostituendo a quelle seguite nella edizione maggiore alcune lezioni nuove." — Carpellini, p. 7.

1863. La divina commedia. Napoli, Giosuè Rondinella, 1863. 32°. pp. xxviii + 602. 1014 C 55

pp. v-xxviii, Vita di Dante Alighieri, scritta da P. Costa.

1863. Il canto xii dell'Inferno, con commenti e riflessioni [by F. AMBROSI]. (In Il mutuo soccorso; strena. Rovereto, A. Caumo, 1863. 8°. pp. 49-64.) 1018 C 4

1863. La commedia, con commento compilato da R. ANDREOLI. 2^a ed. interamente rifatta. Napoli, Stamperia nazionale, 1863. 1. 8°. pp. xxii + 682. 1014 C 39

pp. liii-x, Al lettore; pp. xi-xxii, Vita Dantis, poetæ clarissimi, per Leonardum Arretinum incipit.

1863. La divina commedia, con note di P. COSTA e d'altri più recenti commentatori. Milano, M. Guigoni, 1863. 3 v. bd. in 1. 16°. 3 plates. (Biblioteca delle famiglie.) 1014 B 133

I, pp. [i-v], Avvertenza degli editori.

"Il Fraticelli fu da noi seguito per la lezione; ma non alla cieca e abbandonatamente; ricorremmo spesso al Witte." — p. [iv].

Plates: — Plans of hell, purgatory, and paradise.

1863. I primi cinque canti dell'Inferno, emendati da M. ROMANI, proposti per saggio ai colti dantisti. Reggio dell'Emilia, G. Davolio e figlio, 1863. 16°. pp. 41. 1014 C 49

pp. 3-6, Prefazione.

"Io credo che a fare una corretta edizione del gran poema non ci vogliano testi, ma teste." — pp. 3-4.

1864. La divina commedia. Firenze, G. Barbèra, 1864. 32°. pp. 604. Port. 1014 B 134

pp. 1-4, Dante Alighieri, [by F. Ugolini].

Text only.

Portrait: — Engraving. After the Bargello fresco; restored and reversed.

1864. La divina commedia, col commento di P. FRATICELLI. Nuova ed., con giunte e correzioni, arricchita del ritratto e de' cenni storici intorno al poeta, del Rimario, d'un indice e di tre tavole. Firenze, G. Barbèra, 1864. sm. 8°. pp. 723 + cxxx. Port. and 3 plates. 1014 C 47

pp. 5-7, Avvertimento del commentatore premesso all'edizione dell'anno 1860; pp. 9-22, Cenni storici su Dante Alighieri; pp. 23-39, Della prima e principale allegoria del poema di Dante.

Plates: — Plans of hell, purgatory, and paradise.

Portrait: — Engraving. "Ritratto dall'amico suo Giotto nella capella del Potestà in Firenze, scoperto l'anno 1841 [read 1840]." Restored.

1864. La divina commedia, all'intelligenza di tutti; studio d'un Solitario [i.e., P. I. LAMBERI DI LONGIANO]. 3^a ed., colla giunta delle varianti, e specialmente di quelle dell'e[d]. critica fatta su quattro dei più autorevoli testi a penna da C. Witte. Firenze, P. Fioretti, 1864. 2 v. bd. in 1. 16°. Frontisp. and port. of editor. 1014 C 40

Paged continuously. pp. 1-10, Estratti di una lettera del prof. G. I. Montanari intorno al Commento della D. C. pubblicato da un Solitario; pp. 3-4, Ai lettori; pp. 5-31, Discorso

sul poema in generale; pp. 33-42, Discorso sulla prima cantica; pp. 43-237, Inferno; pp. 238-239, Varianti principali; pp. 241-261, Discorso sulla seconda cantica; pp. 263-482, Purgatorio; p. 483, Varianti principali; pp. 485-504, Discorso alla terza cantica; pp. 505-726, Paradiso; pp. 727-730, Discorso finale; p. 731, Varianti principali; pp. 733-890, Repertorio alfabetico che somministra le cognizioni d'ogni maniera opportune all'intelligenza della D. C.; pp. 1-4, Conclusione generale di tutto il sacro poema.

Frontispiece: — Engraving. Dante and Beatrice. "V. Stanghi inc."

Portrait: — [Lambri di Longiano.] "Vin. Stanghi inc. 1859."

1864. La divina commedia, ad uso di M. ROMANI. [Inferno.] Reggio nell'Emilia, G. Duvalio, 1864. 16°. pp. 212 + (1). 1014 C 50

With Romani's autograph.

pp. 3-4, Prefazione dell' emendatore.

"Una edizione a modo mio, e ad uso mio, per poterlo leggere senz'ira alla rea fortuna del gran poeta, e senza commiserazione a lui. E qui spero che nessuno vorrà colpirmi di audacia, o di temerità; imperocché non pretendo imporre altrui le mie correzioni; solamente chieggo licenza di leggere il sacro poema come io lo credo caduto dalla penna del suo autore. Non fo stampare le prove delle correzioni, perchè sarebbe cosa lunga, e per me troppo dispendiosa; ma dopo i canti, ove occorra, porrò poche e brevi note per accennare solo al vero senso di alcuni passi non bene spiegati nel commento popolare, e per chiarirne altri, che sembrano divenire oscuri per le correzioni fatte al testo." — pp. 3-4.

1864. La divina commedia, esposta in prosa dal conte F. TRISSINO, col testo a riscontro. 2^a ed. dall'espositore riveduta e corredata di note sue e d'altri. Milano, G. Schiefatti, 1864. 3 v. in 18 disp. 8°. *Port.* and 18 *plates*. 1014 G 86

Two copies of disp. xiv, but lacks xlii.

1, pp. iii-vi, Prefazione; pp. vii-xvi, Vita di Dante Allighieri, scritta da Paolo Costa; pp. xvii-xxxii, Idea del poema di Dante.

Plates: — Lithographs illustrative of the text, after drawings by Salvatore Mazza.

Portrait: — Colored lithograph. Sentimental and worthless.

— *Same*. Milano, G. Schiefatti, 1864. 3 v. 8°. *Port.* 1014 B 126-128

— *Same*. Manifesto d'associazione. [Milano, 1864.] 8°. pp. (3). 1014 B 126

Inserted in vol. i of the preceding.

1864-66. La divina commedia, secondo la lezione di C. WITTE. 1^a ed. italiana. Milano, G. Duelli, 1864-66. 3 v. bd. in 1. 16°. *Frontisp.*, *uolcts.*, and *orn.* (Biblioteca rara. 41-43.) 1005 I 8; 1014 C 46

1, pp. vii-xiv, Avvertenza degli editori; p. xv, Testo; varianti.

"Bella edizione. Le stampe e le iniziali sono quelle dell'antica edizione del 1491 del Benali e Mattio da Parma riprodotte in fac-simile; non vi sono varianti altro che alcune poche al principio dell'Inferno, che sono quelle che al Witte piacquero più che alcune lezioni del proprio testo. La ediz. sebbene fedele alla minore di Carlo Witte, fu però sempre condotta tenendo sottocchio a riscontro la maggiore." — Carpellini, p. 9.

1864-68. La divina commedia, [edited by B. SORIO], col commento cattolico di L. BENNASSUTI. Verona, Civelli, 1864-68. 3 v. and *Atlas of 25 plates*. 8°. 1014 C 42-45

1, pp. 5-10, dedicatory letter to Luigi marchese di Canossa; pp. 11-62, Discorso preliminare necessarissimo all'intelligenza di tutta la Divina commedia.

ii, pp. i-vi, Prefazione.

iii, pp. v-lxxxi, Agli studiosi di Dante, l'autore ed editore, [containing twenty-one estimates and reviews of the Commento cattolico, which were also separately printed under the title of "Giudizi di letterati nazionali e forestieri sul Commento cattolico della Divina commedia del sac. L. Bennassuti"].

Atlas: — Topographical plans and charts giving synoptical views of the time, persons, and places of Dante's vision.

1865. Il codice cassinese della Divina commedia, per la prima volta letteralmente messo a stampa per cura dei monaci benedettini della badia di Monte Cassino. Monte Cassino, 1865. f°. *Port.* and 7 *facsim.* 1012 T 20

PROLEGOMI: — pp. iii-xviii, Storia del codice cassinese, [by Luigi Tosti]; pp. xix-xl, Paleografia del codice cassinese, [by

Andrea Caravita, with five facsimile]; pp. xli-iv, Edizione del codice cassinese, [by Cesare Quandel].

APPENDICE: — pp. 571-582, Di un codice catanese del monastero di S. Nicolò all'Arena, [by L. T. della Marra, with mounted photographic facsimile]; pp. 583-592, Del codice filippino, cenni bibliografici per Errico Mandarini [with facsimile].

The various readings of nineteen other editions or mss. are given at the foot of each page.

"Produced with admirable monastic industry; offers a mass of critical material nowhere else obtainable with equal completeness." — Scartazzini, *Companion to Dante*, 1893, p. 484.

The prospectus of this work is given in *Giornale del censuario*, 30 sett. 1864, no. 24. pp. 195-196, and, with a note from G. Ghivizzani, in *La gioventù*, 15 sett. 1864, vol. v, pp. 302-304, (1016 C 219).

Portrait: — Photograph of a painting by Scipione Palzone da Gaeta preserved at Monte Cassino.

1865. La divina commedia, esposta al popolo da un Toscano [i. e., S. BRIGIDI]; contenente i quadri sinottici delle tre cantiche ed alcuni cenni storico-critici, con aggiunte di frammenti scelti da tutti i canti e dei cenni cronologici intorno alla vita e alle opere di Dante di B. Bellomo. Ed. ad uso delle scuole inferiori. Firenze, M. Cellini e C., 1865. sm. 8°. pp. (1) + 408 + 56. 3 *folded plates*. 1014 B 137

pp. 1-3, Lettera a Guido Corsini; pp. 5-15, Prefazione. pp. 1-26, Cenni cronologici intorno alla vita e alle opere di Dante Allighieri e al suo secolo, di B. Bellomo.

Abridged text, with running comment and prose summaries of the omitted portions.

Plates: — Plans of hell, purgatory, and paradise.

1865. See *English*. The divine comedy, translated by J. DAYMAN. *Ital.* and *Eng.*

1865. See *English*. The Inferno, translated by J. FORD. *Ital.* and *Eng.*

1865. La divina commedia, col commento di P. FRATICELLI. Nuova ed., con giunte e correzioni, arricchita del ritratto e de' cenni storici intorno al poeta, del Rimario, d'un indice e di tre tavole. Firenze, G. Barbèra, 1865. sm. 8°. pp. 723 + cxxx. *Port.* and 3 *plates*. 1014 C 48

Reissue of the ed. of 1864.

1865. See *Italian dialects*. Saggio di traduzione della Divina commedia [Inf. i, Purg. i, Par. i, by A. GASPARI]. *Ital.* and *Veronese*.

[1865.] Comedia, col commento di JACOPO DI GIOVANNI DALLA LANA. In onore della città di Bologna, dopo studii e raffronti su codici molti per la migliore lezione dell'uno e dell'altra, nel DC anno dalla nascita del divino poeta, L. SCARARELLI divotò al genio insuperato, regnando Italia in patto di libertà Vittorio Emanuele II di Savoia anno quinto. Milano, C. Moretti, [1865]. f°. pp. lvi + 524. *Orn.* 1012 T 19

pp. v-xliv, Agli onorevolissimi signori sindaco e consiglieri del municipio di Bologna [preface on Jacopo della Lana and his comment, and on the proper form of the names of Lana and Allighieri]; pp. xlv-xlviii, Intorno al disegno della Comedia, lettera controversa di Dante a Cane della Scala; pp. xlix-l, Al commento fatto da Jacopo de Zone di Fra Filippo dalla Lana alla Divina commedia, premio dal codice laurenziano pl. xc, 115. pp. 505-508, Nominativa de' soggetti che hanno dato al commentatore argomento di narrazione storica o mitologica nella esposizione; pp. 509-516, Sussidii al vocabolario della lingua nostra dati dal commento laneo.

The text is printed in blue ink in the middle of the page, surrounded by the comment in black ink and in smaller type.

1865. La divina commedia, interpretata per uso della studiosa gioventù [by B. PENRINI]. Venezia, Tip. del patronato dei ragazzi, 1865. 3 pts. bd. in 1 v. 8°. 1014 B 138

pp. (i-iv), prefate.

Text accompanied by a paraphrase, which the author speaks of as "una spiegazione, un commento, una interpretazione."

1865. Commedia, con ragionamenti e note di N. TOMMASÉO. Milano, F. Pagnoni, 1865. 3 v. f°. *Port.* and 54 *plates*. 1013 G 11-13

Inserted in vol. i are some publisher's announcements.

Besides articles appended to each canto the work contains: — [i], col. ix-xxii, Proemio; col. xxv-xxx, Il secolo di Dante; pp. xxxi-xl, Vita di Dante; col. xli-l, Amore di Dante; col. li-lvi, Ancora dell' amore di Dante; col. lvii-lxiv, Le rime; col. lxxv-lxx, Nuovo amore; col. lxxi-lxxiv, Dante e il Petrarca; col. lxxv-lxxvi, Lodi date all' umiltà dal superbo poeta; col. lxxvii-lxxxii, Nobiltà di Dante; col. lxxxiii-lxxxviii, Guelfi e Ghibellini; col. lxxxix-xciv, Dottrine politiche di Dante; col. xciv-c, Monumento a Dante in Firenze; col. ci-civ, Trionfo di Dante; col. cv-cvii, Prefazione all' edizione di Venezia [1837]; col. cix-cxii, Prefazione alla nuova ristampa [1854]; col. cxiii-cxvi, Prefazione alla presente ristampa; col. cxvii-cxx, L' editore ai benevoli lettori. col. 515-518, Altre visioni infernali; col. 525-538, Intorno all' anno del viaggio poetico di Dante Alighieri; osservazioni astronomiche del prof. G. P. Antonelli; col. 541-548, Dante, e la Bibbia; col. 549-560, Intendimenti morali; col. 561-570, Della seconda morte; col. 571-580, La pena nel concetto di Dante; col. 581-596, Inferno d' Armannino; col. 597-610, Del verso "Si che 'l piè fermo sempre era il più basso;" col. 611-614, Versione latina [Inf. i, v. 73-123, ix. 112-133].

[ii], col. 625-640, Dimensioni della montagna del Purgatorio secondo gli accenti della Divina commedia; considerazioni del p. G. Antonelli; col. 645-668, Il duce e il Veltro di Dante; col. 669-670, Del Veltro non nato; col. 669-672, Sull' argomento medesimo; col. 671-678, Il sacco di Lucca; col. 677-684, Cacciata d' Ugucione della Faggiuola, (narrazione tradotta dalla Storia del Graziani); col. 685-686, Dell' ultimo libro di C. Troya intorno al Veltro di Dante; col. 687-690, Al signor Maini che vuole figurato nel Veltro un papa de' tempi avvenire; col. 691-694, Della epistola di Dante a Cane della Scala; col. 695-700, Del Veltro, frammento di discorso; col. 701-702, Le lettere di Dante scoperte dal signor Teodoro Heyse; col. 703-708, Il carro mistico veduto nel purgatorio e il duce prenunziato; col. 709-710, Degli intendimenti civili di Dante; col. 707-732, Dante e Sordello.

[iii], col. 677-720, Le ascensioni di Dante; col. 721-726, A G. Rayneri, F. Barone, G. Lanza l' autore.

Among the foot-notes are found some very brief ones enclosed in parentheses; they are the work of Giovita Scalvini, who dying bequeathed them to Tommaseo.

"Destinata a fare confronto alla Bibbia illustrata dello stesso stampatore. Le incisioni sono buone, le invenzioni belle ma non straordinarie. Note concise e a scopo di rischiarare il senso letterale, storico e filosofico." — Carpellini, p. 10.

Plates: — Engravings after illustrations by Carlo Barbieri, Felice de Maurizio, and Federico Faruffini. Nine of the plates have four illustrations each; these smaller ones were used in the reprint of 1859.

Portrait: — Engraving. After a painting by Federico Faruffini based on the Bargello portrait.

1865. La divina commedia, recata alla popolare intelligenza da D. VENTURINI. Roma, *Tipografia tiberina*, 1865. 3 v. bd. in 2. 8°. *Port.*

1014 B 135-136

i, pp. v-viii, Al cav. G. C. Rossi, [sonnets]; pp. ix-x, Avvertimento; pp. xi-cxli, Vita di Dante Alighieri; pp. cxlii-cxlv, Lettera di Frate Ilario, priore del convento di Santa Croce del Corvo ad Ugucione della Faggiuola.

ii, pp. v-x, Al cav. R. Gentilucci, [poem].

iii, pp. v-x, Al cav. F. Lanci, [poem]; pp. xi-xxiv, Epistola dedicatoria, [Fratelli's translation of Dante's letter to Can Grande, "con alcune lievissime variazioni"]; pp. xxv-xxx, Osservazioni sul giudizio temerario di N. Tommaseo intorno alle cose dichiarate da Dante Alighieri nella epistola a Can Grande.

Bd. in vol. i are the covers of the separate parts, containing "Effemeride dautesca," a collection of 141 sonnets by Venturini.

Portrait: — Mounted photograph of the Bargello portrait after restoration.

1865-66. Il poema sacro, col commento del F. M. TORRICELLI. Tom. I, dispensa 1-3. Napoli, *Stamperia del Vaglio*, 1865-66. 3 pts. bd. in 1 v. 8°.

1014 C 53

Covers only Inf. i-v. 59. No more published?

1866. Il conte Ugolino della Gherardesca e la sua famiglia [Inf. xxxiii]. Firenze, *A. Salani*, 1866. 16°. pp. 15. *Wdct. in title.*

1014 C 51

pp. 3-5, Compendio della famosissima storia della tragica fine del conte Ugolino della Gherardesca e del tradimento dell' arcivescovo Ruggeri; pp. 6-8, Argomento.

1866. Bellezze della Commedia; dialoghi d' A. CESARI [including the complete text].

See Cesari, A.

1866. La divina commedia, ridotta a miglior lezione dagli ACCADEMICI DELLA CRUSCA, con le

chiose di V. GIOBERTI. Napoli, *fratelli Morano*, 1866. 8°. pp. xi + 436. 1014 C 52

Has half-title, "Opere di V. Gioberti. Vol. xxxvii." pp. i-xi, La vita di Dante Alighieri, scritta da Leonardo Aretino.

[1866.] Dante spiegato con Dante: canto v dell' Inferno, commentato da G. B. GIULIANI. [With text.]

See Giuliani, G. B.

1866. Comedia, col commento di JACOPO DELLA LANA. Nuovissima ed. della Regia commissione per la pubblicazione dei testi di lingua sopra iterati studii del suo socio L. SCARABELLI. Bologna, *Tipografia regia*, 1866. 3 v. 8°. *Orn.* (Collezione di opere inedite o rare dei primi tre secoli della lingua.) 1005 B 38-40

Reprint of the folio ed. of Milan, 1865, with the addition of the following: — vol. iii, pp. 551-562, a letter from Scarabelli to Zanbrini, the president of the Commission, on the readings in the Monte Casino codex; pp. 563-588, an appendix of notes and corrections, printed after the completion of the volume, 1867, (sometimes found separate, as in this collection, 1014 F 75).

1866. See Spanish. Ensayo de una version de la Divina commedia, por C. J. MERLATO. [Inf. i, Purg. iii, Par. xxxiii.] *Ital. and Spanish.*

1866-74. Commento alla Divina commedia d' anonimo fiorentino del secolo xiv, ora per la prima volta stampato a cura di P. FANFANI. [With the text.] Bologna, *G. Romagnoli*, 1866-74. 3 v. 8°. (Collezione di opere inedite o rare dei primi tre secoli della lingua.) 1005 B 13-15

i, pp. [i-ii], Ai lettori.

iii, pp. v-vii, Ai lettori.

"Highly esteemed by Fanfani, but is a compilation of doubtful origin and of no original value. The unknown compiler has borrowed freely in his exposition of the Hell from Boccaccio and Peter, Dante's son, with additions of his own in which he appears as neither a good philologist nor a trustworthy historian. He soon lost patience with his work. In the Purgatory he pillages from Lana, and in the Paradise simply copies him verbatim. Probably this work dates from the beginning of the fifteenth century." — Scartazzini, *Companion to Dante*, 1893, p. 471.

1867. See English. Divine comedy: the Inferno, a literal translation by J. A. CARLYLE. *Ital. and Eng.*

1867. See Latin. La divina commedia, tradotta dal dr. G. MIGLIO. [Inf. i.] *Ital. and Latin.*

1867. La divina commedia, additata ai giovanetti per cura del prof. F. REGONATI. Milano, *C. Barbini*, 1867. 8°. pp. vii + 200 + (4). *Port. in title.*

1014 B 139

pp. v-vii, Ai giovanetti italiani; proemio; pp. 1-2, Sunto analitico della Divina commedia.

1867-70. Commedia, con note di G. DI SIENA. Inferno. Napoli, *Perrotti*, 1867-70. 8°. pp. xv + 710 + (1). 1014 B 140

pp. v-ix, dedicatory letter to Count Emmanuele Gaetani; pp. xi-xv, Prefazione.

1867-73. See Dutch. De komedie, overgebracht door J. C. HACKE VAN MIJNDEN. *Ital. and Dutch.*

1868. La divina commedia, con spiegazioni tratte dai migliori commentari e colla Vita di Dante da G. Boccaccio. Paris, *fratelli F. Didot*, 1868. 12°. pp. (1) + xxxvi + 432. 1014 B 142

Reissue of the ed. of 1844.

1868. La divina commedia, col commento di G. BIAGIOLI. Ultima ed. emendata e diligentemente corretta con rami incisi a bella posta da rinomati artisti e con indice dei nomi e cose notabili. Napoli, *Gabriele Rondonella*, 1868. 3 v. bd. in 1. sm. 8°. 1014 C 56

Has also an engraved t.-p. copied after that of the Florentine ed. of 1838, "Viviani inc.," but no illustrations.

pp. i-ii, L' editore; pp. iii-xxvii, All' ill. conte Corvetto, [prefazione del commentatore].

1868. La commedia, novamente riveduta nel testo e dichiarata da B. BIANCHI. 7^a ed. corredata del Rimario. Firenze, *Successori Le Monnier*, 1868. sm. 8°. pp. xxvii + 762 + 112. 1014 B 143

pp. v-xi, Per la nuova edizione del 1868, il commentatore; pp. xiii-xxvii, Vita di Dante, scritta da Leonardo Aretino.

"La presente ristampa colla data 1868 si distingue notabilmente anche dall'ultima del 1863, per parecchie aggiunte e mutazioni fatte qua e là nel commento dal compilatore del medesimo." — *Gli editori*.

1868. La divina commedia, portata alla comune intelligenza per un Toscano [*i. e.*, S. BRIGIDI]; coll'aggiunte dei quadri sinottici delle tre cantiche, di frammenti scelti da tutti i canti e dei cenni cronologici intorno alla vita e alle opere di Dante. 2^a ed. ad uso delle scuole secondarie. Firenze, *F. Paggi*, 1868. sm. 8°. pp. (1) + 408 + 56. 3 plates. (Biblioteca scolastica.) 1014 B 141

Reissue of the ed. of 1865. This copy contains by mistake the first 16 pp. of Bellomo's "Della festa nazionale per il centenario di Dante," pt. 1, which are bound in place of pp. 1-16 of his "Cenni cronologici." The latter work forms pt. 2 of the same "Della festa nazionale," which see under Bellomo, B.

1868. See *Spanish*. La divina comedia: del Inferno, version de P. FERNANDEZ DE VILLEGAS. *Ital. and Spanish*.

1868. La divina commedia, col commento di P. FRATICELLI. Nuova ed., con giunte e correzioni, arricchita del ritratto e de' cenni storici intorno al poeta, del Rimario, d' un indice e di tre tavole. Firenze, *G. Barbèra*, 1868. sm. 8°. pp. 723 + cxxx. *Port.* and 3 plates. 1014 C 56 b

Reissue of the ed. of 1864.

1868. La commedia, interpretata da F. GREGORETTI. 2^a ed., corretta e ampliata. Venezia, *M. Visentini*, 1868. 8°. pp. 823 + (3). 1014 C 57

Ed. of 200 copies. The cover title has "corretta e ampliata con riguardo ai più recenti e ultimi studi intorno alla emendazione e spiegazione del testo e con la vita del poeta desunta dalle sue opere," and the date 1869.

pp. 5-58, Vita di Dante Allighieri, desunta dalle sue opere.

1869. Notizia intorno alla visione di Dante nel paradiso [terrestre], Purgatorio, xxix. 16-xxxiii. 160, commentario di F. G. BERGMANN. [With text.] (*In Il propugnatore*. Genn.-febb. 1869. Vol. i, pp. 553-577.)

The comment is a translation of "Notice sur la vision de Dante au paradis terrestre, traduction et commentaire par M. Bergmann," [1865]. See *D. C.* — *French*.

1869, '68. La divina commedia, illustrata da G. Doré e dichiarata con note tratte dai migliori commenti per cura di E. CAMERINI. Milano, *E. Sonzogno*, 1869, '68. 3 v. bd. in 1. f°. 135 plates. 1012 T 23

Inserted is Doré's portrait of Dante.

pp. v-x, Introduzione.

"Prendemmo a testo quella del Witte. . . . Tuttavia spesso qui ci dipartimmo da lui per servire o alla ragione o al gusto ed all' orecchio italiano. E per le variazioni ci attenemmo specialmente alle due edizioni curate dagli Accademici della Crusca nel 1595 e nel 1837." — p. x.

1869. La divina commedia. Firenze, *G. Barbèra*, 1869. 32°. pp. 604. *Port.* 1014 B 145

Reprint of the Florentine ed. of 1864.

Portrait: — Engraving. After the Bargello fresco; restored and reversed.

1869. Dante spiegato con Dante: canti xi-xiii dell' Inferno, commentati da G. B. GIULIANI. — *Same*. Inferno, canto xiii. [With text.]

See Giuliani, G. B.

1869. See *German*. Die zwei ersten Gesänge von Dante's Hölle, uebersetzt von F. NOTTER. *Ital. and German*.

1869. Codice frammentario della Divina commedia [Inf. x. 13-Par. xxvii. 96] di pertinenza della biblioteca dell' università di Bologna, edito secondo

la sua ortografia per opera e cura di L. SCARABELLI. Bologna, *Merlani*, 1869. sm. f°. pp. 112 + (1). *Facsim.* 1013 G 17

"Edizione non venale di 300 esemplari." With editor's autograph.

pp. 3-8, prefatory letter addressed to Bargoni, minister of public instruction.

Facsimile: — Lithographed plate. "Rappresenta i saggi delle mani enunciate nella prefazione che si sono succedute nello scrivere il codice. Il tratto segnato dal numero 5 mostra uno de' moltissimi passi di esso codice a disperazione guasti, e interpretati." — Nota, p. 112.

1869. Commedia, con ragionamenti e note di N. TOMMASÉO. Milano, *F. Pagnoni*, 1869. 3 v. 16°. *Port.* and 36 *illus.* 1014 C 59-61

A revision of the folio ed. of 1865, with the same preliminary discourses, and the same appended to each canto, but with a number of the supplementary articles omitted.

[I], pp. v-xv, Proemio; pp. xvii-xxi, Il secolo di Dante; pp. xxii-xxx, Vita di Dante; pp. xxxi-xli, Amore di Dante; pp. xli-xlv, Ancora dell' amore di Dante; pp. xlvii-lix, Le rime; pp. liii-liz, Nuovo amore; pp. lx-lxxiii, Dante e il Petrarca; pp. lxiv-lxv, Lodi date all' umiltà dal superbo poeta; pp. lxvi-lxx, Nobiltà di Dante; pp. lxxi-lxxvii, Guelfi e Ghibellini; pp. lxxviii-lxxxiii, Dottrine politiche di Dante; pp. lxxxiv-lxxxviii, Monumento a Dante in Firenze; pp. lxxxix-xci, Trionfo di Dante; p. xcii, Prefazione all' edizione di Venezia; pp. xciii-xcvi, Prefazione alla nuova ristampa; pp. xcvi-xcix, Prefazione alla presente ristampa; pp. c-ciii, L' editore ai benevoli lettori. p. 3, Avvertimento dell' editore. pp. 416-419, Altre visioni infernali.

[II], pp. 478-492, Dimensioni della montagna del Purgatorio secondo gli accenni della Divina commedia, considerazioni del p. G. Antonelli.

Illustrations. — Engravings from the folio ed. of 1865.

Portrait: — Engraving; copied from that in the Naples ed. of 1845; same as that of the Milan ed. of [1857]. "Buccinelli inc. in acciaio."

1869-70. La divina commedia, spiegata alle scuole cattoliche da L. BENNASSUTI. Padova, *Tip. del Seminario*, 1869-70. 3 v. bd. in 1. 16°. 2 *atagrs.* 1014 C 58

I, pp. 3-7, prefatory letter to G. I. Montanari; pp. 9-11, Ragione del presente lavoro; pp. 12-13, Chiave necessaria alla intelligenza di tutta la Divina commedia; pp. 14-15, Due avvertenze a tutti gli espositori di Dante; p. 15, Voto sull' interpretazione di Dante.

At the end of each cantica are the following indexes: — Indice ascetico, — morale-penale, [delle virtù e dei loro premi], — della divisione, — cronologico e topologico, — delle varianti, — dei nomi propri, — rimario.

1869-70. La divina commedia, arricchita con annotazioni e spiegata da C. DI REINHARDSTOETNER. L' inferno. Lipsia, *E. Fleischer*, 1869-70. 2 pts. bd. in 1 v. sm. 8°. (Collezione di scrittori italiani. 1, 2.) 1014 C 62

pp. 5-8, prefate. No more published.

1869-72. Dante spiegato con Dante: gli ultimi canti [xxvii-xxix] del Purgatorio, commentati da G. B. GIULIANI. [With text.]

See Giuliani, G. B.

[1870.] La divina commedia. Trento, *G. B. Monanni*, [1870].

See COMPLETE WORKS.

1870. La divina commedia. Napoli, *Giosuè Rondinella*, 1870. 32°. pp. xxviii + 602. (Biblioteca tascabile.) 1014 B 146

pp. v-xxviii, Vita di Dante Alighieri, scritta da P. Costa.

1870. La divina commedia, col commento di R. ANDREOLI. Ed. stereotipa. Firenze, *G. Barbèra*, 1870. 8°. pp. xix + 351. 1014 C 64

pp. v-viii, Prefazione alla seconda edizione [1863]; pp. ix-xix, Vita Dantis, per Leonardum Arretinum incipit.

1870. Testi di tre canti della Divina commedia, tratti da codici conservati nella biblioteca del Museo Britannico, per cura del dott. E. C. BARLOW. Londra [*privately printed*], 1870. 4°. pp. (1) + 30. 1014 C 65

p. [i], Al lettore.

The cantos are Inf. v, Purg. xi, and Par. xviii.

"I tre codici . . . sono il codice della collezione Egerton no. 943 . . . ; il codice della collezione generale no. 19587 . . . e il codice dei mss. aggiunti alla stessa collezione no. 10317." — p. [1].

1870. See *German*. Dante's Hölle der Verliebten [Inf. v], deutsch gereimt von R. MINZLOFF. *Ital. and German*.

[1870?]. Dante, ad uso degli stranieri, spiegato da A. FRIGNANI. Vol. i. Inferno. n. p., n. d. [ca. 1870?]. 3 pts. f°. MS. 1018 G 40

Inserted is an obituary notice of Frignani copied from *La giovine Romagna, giornale democratico* of Ravenna, 8-9 ott. 1873, an. ii, n. 120, and a letter from the previous possessor of the ms., Francesco Miserocchi of Ravenna, dated 14 genn. 1895.

1870-73. Esemplare della Divina commedia donato da Papa (Benedetto XIV) Lambertini con tutti i suoi libri allo studio di Bologna, edito secondo la sua ortografia, illustrato dai confronti di altri xix codici danteschi inediti e fornito di note critiche da L. SCARABELLI. Bologna, *G. Romagnoli*, 1870-73, 3 v. 8°. (Collezione di opere inedite o rare dei primi tre secoli della lingua.) 1005 B 28-30

i, pp. v-xiv, dedicatory letter to H. C. Barlow; pp. xv-lxvii, Prefazione. pp. 633-652, Elenchi de' codici inediti trascritti interi o per varianti degl' inediti citati e degli editi a sostegno o a correzione de' testi inediti portati in quest' opera.

ii, pp. v-xiv, prefatory letter addressed to Hacke van Mijnden; pp. xlvii-xlviii, Dichiarazioni. pp. 669-698, Aggiunta ai codici inediti citati a p. 642 del primo volume.

iii, pp. v-xxxvi, prefatory letter addressed to N. Bianchi. pp. 671-691, Aggiunta ai codici inediti citati a p. 669 del secondo volume; pp. 693-709, Emendazioni, correzioni ed aggiunte ai tre volumi della presente opera.

— Same, another copy of vol. ii, iii.

1011 B 51-52

— Same. [Prefaces.] Bologna, *Regia Tipografia*, 1870-73. 3 pts. bd. in 1 v. 8°. Facsim. 1014 F 79

With editor's autograph.

The title-pages differ from those of the complete work only in the imprint, but the prefaces here published are not those of the complete work; the latter, too, were without facsimiles.

1870, '65. See *French*. La divine comédie, traduite par L. RATISBONNE. *Ital. and French*.

1871. La divina commedia. Milano, *F. Pa- gnoli*, 1871. 16°. pp. xii + 447. *Port. and wdcts.* 1014 B 147

pp. vi-xii, Dante Alighieri e la Divina commedia.

Portrait: — Engraving; copied from that in the Naples ed. of 1845; same as that of the Milan ed. of 1857. "Buccinelli inc. in acciaio."

[1871.] See *Dutch*. De laatste zang van Dantes Paradiso, [translated by H. J. A. M. SCHAEPMAN]. *Ital. and Dutch*.

1872. See *French*. Traduction en vers inédite [Inf. ii, iv] d'après un manuscrit du xv^e siècle. *Ital. and French*.

1872. La divina commedia, portata alla comune intelligenza per un Toscano [i. e., S. BRIGIDI], coll'aggiunte dei quadri sinottici delle tre cantiche e di frammenti scelti da tutti i canti. 3^a ed. ad uso delle scuole secondarie. Firenze, *M. Ricci*, 1872. sm. 8°. pp. 394 + (1). 3 plates. (Biblioteca scolastica.) 1014 C 67 b

pp. 5-15, Prefazione; pp. 16-23, Quadro sinottico, ossia prospetto dell' Inferno, — Purgatorio, — Paradiso; pp. 24-67, Cenni storico-critici.

Abridged text, with running comment and prose summaries of the omitted portions.

Plates: — Plans of hell, purgatory, and paradise.

1872. La divina commedia, col commento di P. FRATICELLI. Nuova ed., con giunte e correzioni, arricchita del ritratto e de' cenni storici intorno al poeta, del Rimario, d' un indice e di tre tavole.

Firenze, *G. Barbèra*, 1872. sm. 8°. pp. 723 + cxxx. *Port. and 3 plates.* 1014 C 67

Reissue of the ed. of 1864.

1872. See *Latin*. Dell' Inferno canto secondo, tradotto per F. SIMONE. *Ital. and Latin*.

1873. La divina commedia, con note di P. COSTA e d' altri più recenti commentatori. Milano, *M. Guigoni*, 1873. 3 v. bd. in 1. 16°. (Biblioteca delle famiglie.) 1014 B 148

Reprint of the ed. of 1863.

1873. See *French*. Le purgatoire, traduction par A. F. OZANAM. *Ital. and French*.

1873-78. Comento della Divina commedia [with text] di Ippioflauto Tediscen [pseud. of F. BETTI], pubblicato per cura dei suoi amici G. BARBAROTTA e F. S. CIANCHI. Vasto, etc., *D. Masciangelo*, 1873-78. 8°. pp. vii + 1164. 1014 B 151

pp. v-vii, Prefazione degli editori; pp. 1-21, Preamboli sul titolo di Commedia o Divina commedia, avvertimenti aggiunti dall' autore negli anni 1865, 1866 e seguenti; pp. 22-31, Note; pp. 32-36, Avviso a chi legge; pp. 37-52, Secondo preambolo circa i più sensi da cercarsi nella Divina commedia.

"The author of this commentary was born at Vasto, July 15th, 1802, and as a result of the terrible earthquake at that town July 25-26, 1865, wholly lost his sight. Notwithstanding this disadvantage, he composed various works, some of which were published under the pseudonym here employed. Many unpublished works by him are preserved in the museum at Vasto, all in his own autograph, for, although he could not read, he wrote with ease and neatness. He died at Vasto, March 1st, 1877, and by his will enjoined it upon two of his friends, G. Barbarotta and F. S. Cianchi, to publish his comment on the Commedia." — W. Fiske.

1873-81. Studi filosofici, morali, estetici, storici, politici, filologici su la Divina commedia, del prof. A. G. DE MARZO. [With text.] Prato, *Tip. Dante*; Firenze, *M. Cellini e C.*, 1873-81.

See *Marzo*, A. G. de.

1874, '69, '75. La Divina commedia, con note de' più celebri commentatori raccolte dal dott. G. FRANCESIA. Torino, *Tip. dell' Oratorio di S. Francesco di Sales*, 1874, '69, '75. 3 v. bd. in 1. 16°. 1014 C 68

Vol. i is 3d ed., vol. ii is 1st ed., and vol. iii is 4th ed.

i, pp. 3-7, ii, pp. 3-6, iii, pp. 3-8, Al lettore; i, pp. 9-10, Vita di Dante Alighieri.

1874. See *French*. L'enfer, traduction par R. ALBY. Chant vi. *Ital. and French*.

1874. See *Italian dialects*. Il paradiso, versione per F. LIMARZI. *Ital. and Calabrian*.

1874-90. La divina commedia, riveduta nel testo e commentata da G. A. SCARTAZZINI. Leipzig, *F. A. Brockhaus*, 1874-90. 4 v. 16°. 1011 C 1-4; 1014 C 70-73

i, pp. v-x, Al lettore.

ii, pp. v-vi, dedicatory letter to Jacopo Ferrazzi; pp. vii-xix, Prefazione. pp. 148-161, La concubina di Titone, pp. 595-617, La Matelda di Dante. pp. 716-723, La penitenza di Dante sulla riva sinistra di Lete. pp. 801-802, Il cinquecento dieci e cinque; pp. 802-804, Letteratura sul Veltro e sul DXV; pp. 804-810, Interpretazioni degli antichi sino all' apparire del Veltro allegorico del Troja [sic]; pp. 810-817, La selva oscura delle interpretazioni moderne [with sixteen interpretations of the Veltro].

iii, pp. v-x, Prefazione.

Vol. iv has also special t.-p., "Prolegomeni della Divina commedia; introduzione allo studio di Dante e delle sue opere."

"Il mio lavoro io lo destino per chiunque non vuol legger Dante per semplice divertimento, come si legge un romanzo, ma studiarlo sul serio, penetrare addentro ne' suoi arcani . . . ; lo destino pei dotti che troveranno qui raccolte insieme cose sparse qua e là in centinaia di volumi ed ai quali servirà in tal qual modo di repertorio esegetico, e risparmierà loro molto tempo ed una fatica che non conosce se non chi vi si è sottoposto. Ma io oso lusingarmi che anche ai principianti negli studi danteschi il mio lavoro potrà servire di guida, purchè arrechino quella serietà scientifica che nei suoi lettori esso veramente presuppone. E appunto per questo non ho voluto escludere dal commento quelle spiegazioni che ponno annoverarsi tra le elementari." — Vol. ii, p. ix.

Scartazzini's first idea was to bring together in four volumes of about 300 pp. each the best things from the existing commentaries, reserving for vol. iv an examination of the more important textual variants. As the work went on the plan grew; the comment on the last part of the *Inferno* was more diffuse than that on the earlier cantos, so that vol. i filled 444 pp. No longer limited to the original size of the volumes, the *Purgatorio* expanded into a book of 817 pp., and the *Paradiso* into one of 905 pp. This inequality in size makes desirable a revised ed. in which the comment to the *Inferno* shall be brought into accord with the other volumes.

1875. La commedia, traslata in prosa da D. ANZELMI. [With text.] Disp. 1-3. Napoli, G. Nobile, 1875. 3 pts. bd. in 1 v. sm. 8°. 3 plates.

1014 B 156

Includes Inf. i-xix. 78. No more published? The plates are after Flaxman.

1875. La divina commedia, tradotta in prosa per G. BELLI. Roma, Tip. della Pace, 1875. sm. 8°. pp. xix + 361 + (1).

1014 C 74

pp. v-xix, Prefazione.

1875. See *Italian dialects*. La divina commedia, tradotta da G. CAPPELLI. Ital. and Venetian.

1875. See *Latin*. Dell' *Inferno* canto terzo, tradotto da F. S[IMONE]. Ital. and Latin.

1876. La divina commedia, esposta in prosa, corredata di testo e di figure e diligentemente interpretata nelle sue allegorie per L. DE BIASE. [Inferno.] Napoli, G. de Angelis e figlio, 1876. l. 8°. pp. vi + 207 + (1). Port. and plates. 1014 B 149

With editor's autograph.

pp. i-iv, Ai miei ragguardevoli lettori.

Portrait: — Lithograph. "Da un ritratto di Giotto." Restored and reversed.

1876. La divina commedia, con note tratte dai migliori commenti per cura di E. CAMERINI. Ed. stereotipa. 5ª tiratura. Milano, E. Sonzogno, 1876. sm. 8°. pp. 430 + (1).

1014 B 150

pp. 7-12, Vita di Dante: pp. 13-20, Opere di Dante; pp. 20-21, Lezione della Divina commedia; pp. 21-22, Ragione di questo commento; pp. 23-24, Tavola dei libri dai quali sono principalmente tratte le note di questa nostra esposizione della Divina commedia.

1877. — Same. 6ª tiratura. Milano, E. Sonzogno, 1877. sm. 8°. pp. 430 + (1).

1014 C 63

Reissue of the preceding.

1877. [Paradiso, canto viii.]

See [Mariotti, A.].

1878. La divina commedia. Milano, U. Hoepli, 1878. 128°. pp. 499 + (1). Port.

1014 C 75

(One of the smallest of books; made from two sheets of printing paper (demy or medium), each of which was cut into sixteen parts, each part forming a signature. The leaves measure 2 x 1½ inches. The type from which it was printed was cast in 1850, when an attempt was made to set up the Divina commedia, but the task was shortly given up on account of its disastrous effect on the sight of the compositors. In 1873 the attempt was again made and completed only after a period of five years. The colophon records the names of those concerned in the workmanship. One thousand copies were struck off and the type destroyed, as it was too minute for distribution.

Portrait: — Engraving. After the Bargello fresco. Restored and reversed.

The book was originally published by the Salmin brothers, Padova, 1878, but a number of copies were sold to Hoepli; the latter struck off a new t.p. with his imprint and in larger characters. Reviewed in *Rassegna settimanale*, 19 genn. 1879, vol. iii, pp. 59-60, (1019 z 228). See a note entitled "Dantino Hoepli o Salmin?" in *Il bibliofilo*, aprile, 1886, an. vii, p. 64.

See also [Busato, L.] Cenni intorno alla edizione minima detta il Dantino. (In his *Un onesto grido in nome di Dante*. 1878.)

Lozzi, C. Dantino Salmin. Padova, 1878. 1885.

Mikroskopische (Kine) Ausgabe der Divina commedia.

[1878.] Salmin, L. Il Dantino. [1895.]

— Per il Dantino. [1895.]

— Replica al comm. C. Lozzi. [1885.]

1878. See *French*. L'enfer, traduction par R. ALBY. Chants xxxii et xxxiii. Ital. and French.

[1878-83.] Il canto i[-iv] del Paradiso commentato da A. MARIOTTI. [With text.]

See Mariotti, A.

1879. La divina commedia, col commento di R. ANDREOLI. Ed. stereotipa. Firenze, G. Barbèra, 1879. 8°. pp. xix + 351.

1014 C 76

Reissue of the ed. of 1870.

1879. See *French*. L'enfer, mis en vieux langage français par E. LITTRÉ. Ital. and French.

1879. Paradiso, canto x.

See Mariotti, A.

1880. La divina commedia, con spiegazioni tratte dai migliori commentari e colla Vita di Dante da G. Boccaccio. Paris, F. Didot et Cie, 1880. 12°. pp. (1) + xxxvi + 432.

1014 C 78

Reissue of the ed. of 1844.

1880. Saggio d' un commento alla Comedia [by] S. DE CHIARA. Inferno, canto quinto. [With text.] Napoli, V. Morano, 1880 [1881]. sm. 8°. pp. 79.

1017 F 42

pp. 3-5, letter from the editor to G. B. Giuliani, with the latter's reply.

1880. La commedia, rafferma nel testo giusta la ragione e l' arte dell' autore da G. B. GIULIANI. Firenze, successori Le Monnier, 1880. 32°. pp. c + 622 + (1).

1014 C 77

Half-title is "Dante spiegato con Dante."

pp. vii-xxi, Prefazione; pp. xxiii-c, Discorso sopra alcune varianti introdotte nel testo della Commedia senza l' autorità de' codici e delle stampe.

With Gozzi's Argomenti.

1880. Saggio del commento al Paradiso, [canto i, by G. A. SCARTAZZINI] che si sta stampando presso il Brockhaus a Lipsia. (In Nuova rivista internazionale. Nov., dec. 1880. An. ii, pp. 561-581, 653-672.)

1019 Y 302

1881. See *Latin*. Il secondo canto dell' *Inferno*, volto per S. CAPOCASA. Ital. and Latin.

1881. Commedia, preceduta dalla vita e da studi preparatori illustrativi, esposta e commentata da A. LUBIN. Padova, L. Penada, 1881. 8°. pp. 932. Port. and 4 plates.

6 D 31; 1014 C 79

pp. 3-5, Proemio; pp. 7-140, Vita e opere di Dante Alighieri; pp. 141-491, Studi preparatori illustrativi; pp. 497-522, Tavole sinottiche [della Commedia].

Inserted in 1014 C 79 is a note from the editor to W. Fiske.

"Fu esso vien dato il testo della Commedia, accompagnato da una diligente interpretazione letterale e da note opportune. . . La lezione è quella che ci porge la vulgata; dalla quale se alcuna volta mi allontanai, si fu, perchè l' uno o l' altro codice mi offriva una variante, a mio avviso, da preferirsi." — p. 3.

Plates: — Plans of hell, purgatory, and paradise, and a chart of the planets.

Portrait: — Lithograph. Though the face is that of a middle-aged man, the Bargello portrait is the basis. "Padova. Lit. Ant. Fracanzani."

1881-84. See *Italian dialects*. Il Dante popolare, o La divina commedia in dialetto napolitano per D. JACCARINO. Ital. and Neapolitan.

1882. See *Latin*. Saggio della Divina commedia [Inf. v, xxv] tradotta da G. SACCHI. Ital. and Latin.

1883. La commedia, nuovamente riveduta nel testo e dichiarata da B. BIANCHI. 7ª ed. Firenze, successori Le Monnier, 1883. 3 pts. bd. in 1 v. sm. 8°.

1014 C 80

Paged continuously. Reissue of the ed. of 1868, without the Rimario.

1883. Divina commedia, trascritto micro-caligrafico a mano libera senza uso di lente [by F. COSSOVEL]. Gorizia, F. Cossovel, 1883. Broadside.

1017 T 71

Photographic reproduction. Rolled in case. The entire Commedia, given in the minutest characters, is contained in

69 columns of 4 $\frac{1}{4}$ inches each. "L'originale si trova in possesso del Conte Teodoro La Tour nel suo castello di Russiz presso Gorizia."

Reissued in 1896.

1883. See *English*. Divine comedy: the Purgatorio; a prose translation by W. S. DUGDALE, with the text as edited by B. BIANCHI. *Ital. and Eng.*

1883. See *French*. La divine comédie, traduite [par] F. LAMENNAIS. *Ital. and French.*

1883. [Purgatorio, canto xxvii.] — Paradiso, canto v.

See Mariotti, A.

1883-88. See *Roumanian*. Divina comedia, traducțiune de M. P. CHITIU. *Ital. and Roumanian.*

1884. Sul canto vi del Paradiso, commento di A. MARIOTTI. [With text.]

See Mariotti, A.

1884. See *Spanish*. La divina comedia, traducção por D. C. ROSELL. *Ital. and Spanish.*

1884-86. La divina commedia, con note dei più celebri commentatori raccolte dal prof. G. B. FRANCESIA. Torino, *Tip. e libreria salesiana*, 1884-86. 3 v. 16°. 1014 C 92 a-c.

Vol. i is 6th ed., vol. ii, iii are 7th ed.

i, pp. 3-10, ii, pp. 3-6, iii, pp. 3-8, Al lettore.

"La lezione del testo conformai all'autorità di più codici e stampe: ma la brevità mi parve dovere nell'interpretare uno de' più parchi scrittori. — Vol. i, p. 10.

1885. Divina commedia. Milano, S. Muggiani, 1885. 3 v. 32°. 1014 C 88 a-c

[i], pp. [i-iii], Vita di Dante, [by "E. B."].

Portrait: — Woodcut. After the Bargello fresco; restored and reversed.

1885. Sul canto di Francesca da Rimini, commento di A. MARIOTTI. [With text.]

See Mariotti, A.

1886. La divina commedia. Firenze, A. Salani, 1886. sm. 8°. pp. 491. *Port.*, 3 plates, and 3 plans. 1014 C 86

"Edizione illustrata."

pp. 5-6, Dante Alighieri.

Plates: — Illustrations of Inf. v, Purg. ii, Par. viii.

Plans: — He l, purgatory, and paradise.

Portrait: — Woodcut. Very poor copy of Morghen's engraving.

1886. La divina commedia. Firenze, E. Pasaglio, 1886. 32°. pp. (1) + 604 + (1). *Port.*

1014 C 101

Reprint of the Florentine ed. of 1864 (Barbèra).

Portrait: — Woodcut. After the Bargello fresco; restored and reversed.

1886. La divina commedia. [Edited by G. BIAGI.] Premessavi la Vita di Dante da L. Bruni Aretino. 2^a impressione. Firenze, G. C. Sansoni, 1886. 64°. pp. xxxii + 531. (Piccola biblioteca italiana.) 1014 C 89

First published in 1883, without the Vita.

i, pp. v-vii, prefates [1883, 1886]; pp. ix-xxxii, Vita Dantis, per Leonardum Arretinum incipit.

1886. La commedia, novamente riveduta nel testo e dichiarata da B. BIANCHI. 9^a ed. corredata del Rimario. Firenze, F. Le Monnier, 1886. 16°. pp. xxvii + 762 + 112. 1014 C 82

Reissue of the ed. of 1868.

1886. Sposizione di L. CASTELVETRO a xxix canti dell' Inferno [with text], ora per la prima volta data in luce da G. FRANCIOSI. Modena, Società tipografica, 1886. f°. pp. (449). *Wdet. in title and facsim.* 1013 G 21

"Copia num. 24. Estratto dal vol. iii, serie ii, delle *Memorie della R. Accademia di scienze, lettere ed arti di Modena, sessione di lettere*, pag. 3 e seguenti."

pp. ix-xxxi, Di L. Castelvetro come espositore della Divina commedia; pp. 1-3, Di messer L. Castelvetro da Modena, (proemio alla sposizione).

Castelvetro's commentary on the whole of the Inferno was destroyed at the sacking of Lyons, soon after 1560. He courageously began the rewriting of it, but never got beyond Inf. xxix. 66. This unfinished ms. was regarded as lost until 1881, when it was accidentally discovered at Modena by Franciosi.

"A man of most studious habits, wide reading, and classical culture, he came to his task as a commentator on Dante, with very superior qualifications as compared with all his predecessors; and, as might be expected, he produced a commentary of very great interest, and one having a very distinct and marked character of its own. This is, as is well known, more than can be said of the earlier commentators, who go on copying and repeating one another with very few gleams of originality or independent judgment. We find here many Greek quotations, and numerous classical illustrations from Virgil, Terence, Lucan, Ovid, Lucan, Statius, etc. It is especially interesting to note the frequent references to Aristotle's Poetics, and the application of critical principles suggested by the writer's study of that work. Illustrations from Petrarch, on whose Rime he also commented, are of frequent occurrence. . . .

"Franciosi is certainly right in the general criticism, — that with all his learning and acuteness there is a want of general grasp in Castelvetro's mind. He sees parts and points in isolation; but he altogether misses the grandeur, elevation, and unity of the whole." — E. Moore, in the *Academy*, July 10, 1886.

1886. La divina commedia, col commento di P. FRATICELLI. Nuova ed., con giunte e correzioni, arricchita del ritratto e de' cenni storici intorno al poeta, del Rimario, d' un indice e di tre tavole. Firenze, G. Barbèra, 1886. sm. 8°. pp. 723 + cxxx. *Port.* and 3 plates. 1014 C 81

Reissue of the ed. of 1864.

1886. La divina commedia, accomodata per le scuole secondarie da A. LUMINI. Pte. 1^a. Inferno. Messina, C. de Stefano, 1886. 16°. pp. lxiii + 170 + (1). 1014 C 87

pp. vii-viii, Avvertimento; pp. ix-xxxiv, Vita di Dante; pp. xxxv-lv, La divina commedia; pp. lvi-lxiii, Prospetto della Divina commedia, [tables].

Abridged text, with prose summaries of the omitted portions.

1886. See *French*. Premier chant de l'Enfer, [traduit par B. MELZI]. *Ital. and French.*

1886. Il primo canto dell' Inferno, interpretato dal prof. G. ZOLESE. (In Il propugnatore. 1886. Tom. xix, pte. 2^a, pp. 3-31.)

1886-87. La commedia, esposta in prosa e spiegata nelle sue allegorie da L. DE BIASE, col testo a fronte e note di G. DI SIENA. Napoli, A. Morano, 1886-87. 3 v. 8°. 3 plans. 1014 C 83-85

Vol. [i] is 2d ed.

Each vol. has the autograph of De Biase.

[i], p. v, L'editore [A. Morano]; pp. vii-xxxvi, Vita di Dante, [taken from Fauriel].

1887. Divina commedia. Milano, A. Bietti, 1887. 3 v. bd. in 1. 32°. *Port.* 1014 C 91

Reprint of the ed. of Milano, Muggiani, 1885.

[i], pp. [i-iii], Vita di Dante, [by "E. B."].

Portrait: — Woodcut. After the Bargello fresco; restored and reversed.

1887. La divina commedia, col commento di G. M. CORNOLDI. Roma, A. Befani, 1887. 8°. pp. xx + 855. 3 plates. 1014 C 90

The date on the cover is 1888.

pp. v-ix, dedication to Pope Leo XIII; pp. xi-xx, Avvertenza.

1887. See *Hungarian*. Divina commedia: a Paradiscom [i-vii], forditotta CSICSÁKY IMRE. *Ital. and Hungarian.*

1887. See *Portuguese*. O inferno, versão por D. ENNES. *Ital. and Portuguese.*

1887. La divina commedia, con note critiche e storiche del re GIOVANNI DI SASSONIA (Filaete), ora per la prima volta tradotte [by G. BELLOTTI] dall' originale tedesco. [Edited by C. NEGRONI.] [Inf. i-xiv. With text.] (In Il propugnatore. 1887. Tom. xx, pt. 1, pp. 334-370; pt. 2, pp. 64-108, 352-383.)

pp. 334-335, Al comm. F. Zambrini, [prefatory letter by C. Negroni]; pp. 336-344, Prefazione storica delle ultime edizioni [by J. Petzhold]; pp. 344-346, Prefazione all' ed. dei primi 10 canti dell' Inferno pubblicati nel 1828, [by King John]; pp. 346-347, Prefazione all' ed. degli ultimi 24 canti dell' Inferno pubblicati nel 1833, [by King John]; pp. 347-349, Prefazione alla 2a ed. dell' Inferno pubblicata nel 1839, [by King John]; pp. 349-351, Prefazione alla ed. del 1865-66, [by King John].

Continued in *L' Alighieri*, 1889-93.

1887. Il paradiso, dichiarato ai giovani da A. DE GUBERNATIS. Firenze, *L. Niccolai*, 1887. 32°. pp. xvi + 430. *Port. in title.* 1014 D 24

With editor's autograph.

pp. v-xvi, A mio figlio Alessandro [dedicatory letter].

Wdct. after the Bargello portrait on cover.

1888. La divina commedia. Milano, *Guigoni*, 1888. 16°. pp. 354 + (2). (Biblioteca delle famiglie.) 1014 C 145

Text only.

1888. La divina commedia, con note tratte dai migliori commenti per cura di E. CAMERINI. Ed. stereotipa. 13^a tiratura. Milano, *E. Sonzogno*, 1888. sm. 8°. pp. 430 + (1). (Biblioteca classica economica. I.) 1014 C 100

pp. 7-22, Introduzione; pp. 23-24, Tavola dei libri dai quali sono principalmente tratte le note di questa nostra esposizione della Divina commedia.

1888. La divina commedia, con note di P. COSTA e d'altri più recenti comentatori. Milano, *Guigoni*, 1888. 3 v. bd. in 1. 16°. (Biblioteca delle famiglie.) 1014 C 96

Reprint of the ed. of 1863.

1888. Il purgatorio, dichiarato ai giovani da A. DE GUBERNATIS. Firenze, *L. Niccolai*, 1888. 32°. pp. viii + 464. *Port. in title.* 1014 D 23

pp. v-viii, A mio figlio Alessandro [dedicatory letter].

Wdct. after the Bargello portrait on cover.

1888. La commedia, col commento inedito di S. TALICE DA RICARDONE pubblicato per cura di V. PROMIS e di C. NEGRONI. 2^a ed. autorizzata da S. M. [Umberto I]. Milano, *U. Hoepli*, 1888. 3 v. 8°. *Port.* 1011 C 26-28; 1014 C 97-99

I, pp. vii-xxxviii, Prenozioni, [1856]; pp. xxxix-lxvi, Prolegomeni a questa seconda edizione.

III, pp. 423-457, Appendice prima: Del ritratto di Dante; [Primo rapporto al Ministro della pubblica istruzione sul più autentico ritratto di Dante. — Secondo rapporto sopra il ritratto di Dante Alighieri nella cappella del palazzo del Potestà di Firenze, che si vuole dipinto da Giotto]; pp. 459-485, Appendice seconda: *Amore o male perverso?* [Di una variante di lezione nel canto v. [93] dell' Inferno dantesco, osservazioni del can. G. Carbone].

The comment, which is in Latin, consists of lectures delivered in 1474. The first ed. in 1 vol., f°, Torino, 1886, was not for sale but was distributed through official circles to certain libraries and individuals. The Library of Congress and the Philadelphia Library Company possess copies.

"It is little more than an epitome of Benvenuto, for which reason it remained unnoticed, and passed completely into oblivion, until it was recently re-discovered, and edited at the instance of the present King of Italy." — Scartazzini, *Companion to Dante*, 1893, p. 472.

Owing to King Humbert's patronage this ed. is sometimes spoken of as "il Dante del re."

Portrait. — Etching. "Ritratto di Dante giudicato da una commissione governativa il più autentico." From the miniature in the Riccardi codex, 1040.

1888. Readings in Dante; four cantos of the Purgatorio, viz xxvii-xxx, [with text].

See [Vernon, W. W.].

1888-93. La divina commedia, ridotta a miglior lezione con l' aiuto di ottimi manoscritti, italiani e forestieri, e soccorsa di note, edite ed inedite, antiche e moderne, per cura del cav. G. CAMPI. Torino, *Unione tipografico-editrice*, 1888-93. 4 v. 8°. 2 *ports.* and 129 *plates.* 1014 C 93-95 a

I, pp. [i-v], La società editrice; pp. iii-lxvii, Discorso preliminare [pubblicato in agosto, 1888]; pp. lxviii-lxix, Appendice: Come furono trovati i tredici ultimi canti della Divina commedia; pp. lxxi-lxxxvi, Catalogo de' manoscritti della Divina com-

media che furono spogliati, verso per verso, in servizio di questa edizione; pp. lxxxvii-xciv, Cenni biografici di G. Campi, estratto dalla "Commemorazione" di Cesare Cerretti pubblicata in maggio dell' anno 1889.

Vol. [iv] has the title "Indice alfabetico della Divina commedia giusta il testo curato dal G. Campi, compilato da E. Barbero." Appended, with separate t. p., imprint, and paging, is "Dante Alighieri e la Divina commedia; studio di F. Schaff, traduzione a cura del prof. M. Lessona."

"I testi che si dicono spogliati per questa ristampa, tra cui le sei prime edizioni, sono 60. . . Alle note poste per giustificare le lezioni accolte, sono aggiunte note, quant' era possibile, brevi, per chiarire que' passi che possono riuscire forti al maggior numero dei lettori, e molte d' esse inedite tratte da vari manoscritti." — Barbi, *Bibliografia dantesca*, [1892].

Plates. — Reduced reproductions from the Florentine ed. of 1817-19, with four diagrams of the universe.

Portraits. — (1) DANTE. Engraving; medallion. (2) G. CAMPI.

[1889.] See French. Il canto x dell' Inferno; saggio della più antica traduzione francese. *Ital. and French.*

1889. La commedia, novamente riveduta nel testo e dichiarata da B. BIANCHI. 8^a ed. Firenze, *successori Le Monnier*, 1889. 3 v. 16°. (Biblioteca nazionale economica.) 1014 D 2-4

Paged continuously. Reissue of the ed. of 1868, without the Rimario.

1889. La divina commedia, illustrata da G. Doré e dichiarata con note tratte dai migliori commenti per cura di E. CAMERINI. Ed. economica. Milano, *E. Sonzogno*, 1889. f°. pp. 679. *Port.* and 135 *plates.* 1013 G 26

1889. La divina commedia, con note de' più celebri commentatori raccolte dal prof. G. B. FRANCESIA. 8^a ed. Torino, *Tip. e libreria salesiana*, 1889. 3 v. bd. in 1. 16°. (Biblioteca della gioventù italiana.) 1014 D 5

I, pp. 3-10, II, pp. 3-6, III, pp. 3-8, Al lettore.

1889. La divina commedia, col commento di P. FRATICELLI. Nuova ed., con giunte e correzioni, arricchita del ritratto e de' cenni storici intorno al poeta, del Rimario, d' un indice e di tre tavole. Firenze, *G. Barbèra*, 1889. sm. 8°. pp. 723 + cxxx. *Port.* and 3 *plates.* 1014 D 1

Reissue of the ed. of 1864.

1889. Der xxvii Gesang der Hölle mit Philothes' [pseud. of JOHN, KING OF SAXONY] Kommentar in italienischer Sprache [translated by G. BELLOTTI]. (In Locella, G., *barone*. Zur deutschen Dante-Litteratur. 1889. pp. 73-88.)

1889. Lezioni espositive popolari sulla Divina commedia dal prof. B. LONGONI, con aggiunta del testo ripartito per lezioni e commentato dal medesimo autore. *L' inferno*. Padova, *fratelli Salmin*, 1889. 8°. pp. xv + 504. 1014 D 6

pp. vii-ix, Agli insegnanti elementari delle scuole italiane; pp. xi-xv, Lettera-prefazione; pp. 1-12, Lezione 1^a: Previsimo cenno intorno alle lettere italiane prima di Dante; pp. 13-22, Lezione 2^a: Dante Alighieri; pp. 23-33, Lezione 3^a: Ancora Dante Alighieri; pp. 35-51, Lezione 4^a: Il sistema planetario, l' edificio infernale dantesco e il prologo del poema. The remaining "lezioni" are on the themes of the respective cantos.

1889. La divina commedia: Dante's Göttliche Komödie, bearbeitet für Anfänger in der italienischen Sprache von Alberto [pseud. of B. SCHULER]. Italienischer Text mit deutschem Commentar. Zweibrücken, *M. Ruppert*, 1889. 3 v. 8°. 1014 D 8 a-c

I, pp. iii-vii, Vorwort; pp. viii-xii, Grundriss der drei Reiche: Höllenskizze; pp. xiii-lviii, Grammatikalische Hülfst-Tabellen.

II, pp. iii-viii, Vorwort; pp. ix-xi, Fegfeuerskizze.

III, p. iii, Vorwort; pp. iv-viii, Angelologie; pp. ix-xii, Skizze zum Himmel.

1889. Readings on the Purgatorio, by W. W. VERNON, [including the complete text].

See Vernon, W. W.

1889-93. Commento del re GIOVANNI DI SASSONIA (Filalete) alla Divina commedia, [translated by G. BELLOTI and edited, with text, by C. NEGRONI]. Inf. xv-[xxxiii]. (*In L'Alighieri*. 1889-93. An. i-iv.)

Continued from *Il propugnatore*, 1887. Inf. xxvii had already appeared in Locella's "Zur deutschen Dante-Litteratur," 1889.

— Same, separately printed. Inf. xxiv. [Verona, G. Civelli, 1890.] 4°. pp. 8. 1013 G 71

1890. La divina commedia. Firenze, G. Barbèra, 1890. 32°. pp. 604. *Port.* (Collezione diamante.) 1014 D 14

Reprint of the Florentine ed. of 1864.
Portrait:—Engraving. After the Bargello fresco; restored and reversed.

1890. La commedia, novamente riveduta nel testo e dichiarata da B. BIANCHI. 10^a ed., corredata del Rimario. Firenze, *Successori Le Monnier*, 1890. sm. 8°. pp. xxvii + 762 + 112. 1014 D 15

Reissue of the ed. of 1868.

1890. La commedia. [Edited by A. J. BUTLER.] Londra, *Revington*, 1890. 16°. pp. vii + (1) + 500. 1014 D 12

Inserted is an autograph letter from the editor.
pp. v-vii. Del poeta Dante e come morì, [by G. Villani]; p. viii. Avvertimento.

"Nella preparazione ed emendazione del testo, ci siamo naturalmente fidati in prima linea all'edizione del Witte, come dovrebbe fare ciascun suo seguatore. Nondimeno, in parecchi passi, ove l'illustre dantista ci pareva se n'andasse troppo stretto dietro ai suoi quattro codici, non abbiamo esitato ad ammettere varianti sostenute da prevalente autorità, ovvero richieste dal senso comune."—p. viii.

1890. La divina commedia, con note tratte dai migliori commenti per cura di E. CAMERINI. Ed. stereotipa, 15^a tiratura. Milano, E. Sonzogno, 1890. sm. 8°. pp. 430 + (1). (Biblioteca classica economica. 1.) 1014 D 10

Reissue of the ed. of 1876. The cover-title has "9^a ed. stereotipa."

1890. La divina commedia, voltata in prosa, col testo a fronte, da M. FORESI. 2^a ed. riveduta e corretta. Firenze, A. Salani, 1890. 8°. pp. 957. *Port.*, 3 *diagr.*, and 3 *plates*. 1014 D 11

pp. 5-6, Prefazione dell'editore alla seconda edizione; pp. 7-10, Dante Alighieri [biographical sketch]; p. [11], Avvertenza.

With Gozzi's Argomenti.

Diagrams:—Plans of hell, purgatory, and paradise.

Plates:—Illustrations to Inf. v, Purg. ii, and Par. viii.

Portrait:—Photographic copy of a portrait based on Morghen's engraving. Undersneath is the description of Dante's physical appearance taken from Boccaccio.

1890. Commento sopra il i canto dell' Inferno, di P. F. GIAMBULLARI. [With text.]

See Giambullari, P. F.

1890. Il Paradiso, canto xxv. [With text.]

See Mariotti, A.

1890. Frammento di un codice della Divina commedia, scritto sulla fine della prima metà del secolo xiv, che si conserva nell'Archivio notarile di Sarzana, pubblicato per cura di R. PAOLETTI. Sarzana, *Tellarini*, 1890. l. 8°. pp. 68 + (1). *Port.* and 6 *facsim.* 1013 G 28

pp. 3-12, Prefazione; pp. 13-14, Archivio notarile distrettuale di Sarzana.

The passages are Purg. xxv. 40-139; xxvi. xxvii. 1-78, Par. ii. 7-148; iii. 1-21.

Facsimiles:—Photographs of the three leaves of the fragment.

Portrait:—Photograph of Doré's portrait of Dante.

[**1890.**] La commedia, riveduta nel testo dal prof. G. POLETTI. Tournai, *Descôte, Lefebvre e Ci*, [1890]. 16°. pp. vi + 453. 1014 D 13

pp. iii-vi, Al signor C. Negrone [prefatory letter].

Text only.

1891. La divina commedia, col commento di R. ANDREOLI. Ed. stereotipa. Firenze, G. Barbèra, 1891. 8°. pp. xix + 351. 1014 D 21

Reissue of the ed. of 1870.

1891. See *English*. Divine comedy: the Inferno, a literal translation by J. A. CARLYLE. *Ital.* and *Eng.*

1891. L' inferno, dichiarato ai giovani da A. DE GUBERNATIS. Firenze, L. Niccolai, 1891. 32°. pp. viii + 508. *Port.* in title. 1014 D 22

pp. v-viii. A mio figlio Alessandro [dedicatory letter].

On the cover is a woodcut after the Bargello portrait.

1891. See *Latin*. Fratrīs JOHANNIS DE SERRAVALLE translatio totius libri Dantis. *Ital.* and *Latin*.

1891. Commento al canto vii del Paradiso. [With text.]

See Mariotti, A.

1891. Frammenti d' un codice sconosciuto della Divina commedia. [Edited by F. PELLEGRINI.] (*In L'Alighieri*, 1891. An. iii, pp. 89-100.)

Inf. xx. 17-62, 81-108, 127-130, xxi. 1-63, xxix. 10-139, xxx. 1-73, from the ms. no. 2191 of the Biblioteca comunale di Verona.

1891, '92. La divina commedia. Roma, E. Perino, 1891, '92, '91. 3 v. bd. in 1. 32°. (Biblioteca diamante.) 1014 D 20

Without preface or notes.

[**1891**], '80-[84]. See *Dutch*. De goddelijke Komēdie, vertaald door J. BOHL. *Ital.* and *Dutch*.

1892. La divina commedia. Firenze, G. Barbèra, 1892. 16°. pp. 331. 1014 D 31

p. 1, Avvertimento dell'editore.

Text only.

1892. La divina commedia. Firenze, A. Salani, 1892. 16°. pp. 414. *Port.* 1014 D 34

Cover-title has also "con gli argomenti del p. Lombardi."

Portrait:—Same as that in Foresi's ed. published by Salani, 1890.

1892. La divina commedia, con il commento di T. CASINI. 3^a ed., riveduta e corretta. Firenze, G. C. Sansoni, 1892. 8°. pp. xiv + 820 + (1). (Biblioteca scolastica di classici italiani.) 1014 D 30

pp. vii-xi, Prefazione.

"Il mio intendimento, modestissimo, è stato quello di sostituire nelle scuole nostre i commenti un po' invecchiati del Costa, del Fraticelli, del Bianchi e dell' Andreoli con una esposizione che tenesse conto, più che quelli non fecero (né potevano perchè mancava per gran parte la materia), dell' esegesi antica assommata nei commenti del Lana, dell' Ottimo, del Rambaldi, del Buti e del Landino, e degli studi storici, filologici e filosofici che all' illustrazione del poema sacro dettero gli eruditi italiani e stranieri negli ultimi trent' anni."—p. viii.

The text is Witte's, with but slight variations.

1892. La divina commedia, con note dei più celebri commentatori raccolte dal prof. G. B. FRANCESIA. 8^a ed., [riveduta e migliorata]. Torino, *Tip. e libreria salesiana*, 1892. 3 v. sm. 8°. (Nuova collezione della biblioteca per la gioventù italiana. 1-3.) 1014 D 29 a-c

i. pp. iii-viii, Vita di Dante Alighieri; pp. ix-xvi, Concetto della Divina commedia. pp. 243-246, Appendice: Luogo di partenza, sito, forma dell' inferno, e tempo impiegato da Dante nel suo viaggio.

ii. pp. 3-6, Al lettore. pp. 257-263, Appendice.

iii. pp. 3-8, Al lettore. pp. 274-280, Appendice i-iii.

1892. La divina commedia, col commento di P. FRATICELLI. Nuova ed., con giunte e correzioni, arricchita del ritratto e de' cenni storici intorno al poeta, del Rimario, d' un indice e di tre tavole. Firenze, G. Barbèra, 1892. sm. 8°. pp. 723 + cxxx. *Port.* and 3 *plates*. 1014 D 33

Reissue of the ed. of 1864.

1892. L'enfer, chant 1. Nouvelle éd. publiée avec une notice, un argument de tout le poème et

des notes en français, par B. MELZI. Paris, *Hachette et Cie*, 1892. 16°. pp. 50. 1014 D 35

pp. 7-12, Notice sur Dante; pp. 13-42, Arguments analytiques des xxxiv chants de l'Enfer.

1892. See *English*. The Purgatory (i-xxvii), translation by C. L. SHADWELL. *Ital. and Eng.*

1892. La divina commedia, con note dichiarative ricavate dai migliori che ne scrissero dei tempi del poeta fino ai nostri giorni, con argomenti e sommari critici premessi a ciascun canto [per cura dei professori E. TRIA e G. VAGO]. Napoli, *A. Morano*, 1892. 8°. pp. 494. 1014 D 36

Editor's names supplied from the reissue of 1894.

1892. La divina commedia. Ed. minore fatta sul testo dell'edizione critica di C. WITTE. Ed. 2^a. Berlino, *G. Schenck*, 1892. 8°. pp. 537 + (1). *Port.* 1014 D 32

Without preface or notes. A most careless reprint of the 1862 ed. Dr. Moore writes that he has noted fully 300 misprints.

Portrait: — Photographic reproduction of a wood-engraving; oval. After Raphael Sanzio.

1892-[97]. La divina commedia, con commenti secondo la scolastica del p. G. BERTHIER. Vol. i, Inferno. Friburgo (Svizzera), *Libreria dell'Università, etc.*, 1892-[97]. *Portrs., plates, and illus.* 1014 C 36

In progress. Inserted are numerous announcements of the publisher and two folios of text for which new sheets were substituted.

pp. vii-xvi. Introduzione; il poeta e il poema.

Illustrations: — Numerous views of places connected with Dante's poem, plans of mediæval towns and buildings, with reproductions of many frescoes, among others Michelino's painting in the cathedral of Florence, and the representation of hell by Orcagna in the church of Santa Maria Novella of Florence.

Portraits: — Photographic reproductions. DANTE. (1) "Ritratto attribuito a Raffaello. Appartene prima al Card. Bembo; oggi è degli eredi del Signor Morris Moore." See Ferrazzi, "Manuale dantesco," ii, p. 396. (2) "Da una miniatura della Laurenziana." (3) "Ritratto di Dante, all'età di 35 anni incisa, dipinto da Giotto nel Palazzo Pretorio." BEATRICE: — "Principali ritratti ipotetici di Beatrice Portinari. (1) La Beatrice del Missirini. (2) La Beatrice (con Dante) di S. Fermo, a Verona. (3) La Beatrice del Van der Goes, dal quadro conservata in S. M. Nuova." There are also portraits of many characters mentioned in the poem.

1892, '91. See *English*. The Hell, The Purgatory, The Paradise, with translation by A. J. BUTLER. *Ital. and Eng.*

[1893.] See *French*. L'enfer, traduction de LAMENNAIS. *Ital. and French*.

1893. La divina commedia, riveduta nel testo e commentata da G. A. SCARTAZZINI. Ed. minore. Milano, *U. Hoepli*, 1893 [1892]. sm. 8°. pp. xvi + 945 + cxxiv. *Port. in title.* 1014 D 38

pp. vii-xii, Prefazione. pp. i-c, Rimario; pp. ci-cxxiv, Indice dei nomi propri e delle cose notabili.

The text is, with but slight modification, the same as that of Scartazzini's ed. of 1874-90. The comment is condensed and revised from the larger work. The old Rimario used is often at variance with the revised text.

Inserted is the publisher's manifesto.

1894. Divina commedia. Milano, *etc.*, *A. Bietti*, 1894. 3 pts. bd. in 1 v. 32°. *Port. and volcts.* 1014 D 50

Reissue of the ed. by the same publisher, 1887, with the addition of frontispieces and indexes to each cantica. (i), pp. li-iii, Vita di Dante, [by "E. R."].

Woodcuts: — Frontispieces to the three cantiche.

Portrait: — Woodcut. After the Bargello fresco; restored and reversed.

1894. Il canto v dell' "Inferno"; saggio di un commento inedito alla Divina commedia [by G. FRANCESI]. (*In Giornale dantesco*. 1894. An. i, pp. 357-366, 448-455.)

[1894.] La divina commedia. Nuova ed., annotata per uso delle scuole da F. MARTINI. Torino, *etc.*, *Paravia e Ca.*, [1894]. 16°. pp. xxiv + 632. 1014 D 51

1894. La divina commedia. (*In Tutte le opere di Dante Alighieri, nuovamente rivedute nel testo da E. MOORE*. Oxford, *Stamperia dell'Università*, 1894.)

See COMPLETE WORKS.

1894. La divina commedia, con commento del G. POLETO. Tournay, *Desclée, Lefebvre e Ci.*, 1894. 3 v. 1. 8°. 5 colored plates and orn. 1014 D 46-48

i, pp. iii-vi, dedicatory letter to Pope Leo xiii; pp. vii-xxv, Prefazione, a miei alunni della Cattedra dantesca nell'Istituto leoniano.

ii, pp. 765-777, Dimensioni della montagna del purgatorio secondo gli accenni della Divina commedia, considerazioni del p. G. Antonelli.

iii, pp. i-lxxxvi, Rimario della Divina commedia.

"Poletto, who fills the Dante chair at Rome established by the present Pope, prides himself upon being a disciple of Giuliani, and upon carrying out his methods. . . . Poletto, who in many respects is much better equipped than was Giuliani, and who is deeply versed in scholastic theology, to some extent inherits the shortcomings of his master. Like the latter he fails to recognize that 'spiegare Dante con Dante' may be a dangerous process, approaching at times perilously near to what is known as arguing in a circle. Prof. Poletto's industry is evidenced by the three volumes of his commentary, as well as by his 'Dizionario dantesco'; but these works are to a very large extent mere compilations from authorities which in many instances are already antiquated. Of the results of recent research we find hardly a trace, nor is there much evidence of independent enquiry on the part of the editor himself. Such being the case, it is difficult to conceive what justification there was for adding another to the many commentaries of this nature that were already in the field." — P. Toynbee, in *Romania*, avril, 1897, tom. xxvi, p. 233.

Plates: — (1) Figura universale della Divina commedia. (2) Pianta dell'inferno e itinerario di Dante. (3) Veduta interna dell'inferno. (4), (5) Orcinamento del purgatorio, — paradiso.

1894. La divina commedia, con note dichiarative ricavate dai migliori che ne scrissero dei tempi del poeta fino ai nostri giorni, con argomenti e sommari critici premessi a ciascun canto per cura dei professori E. TRIA e G. VAGO. Napoli, *A. Morano*, 1894. 8°. pp. 494. 1014 D 49

Reissue of the ed. of 1892.

1894. Readings on the Inferno, by W. W. VERNON, [including the complete text].

See VERNON, W. W.

1894. La divina commedia; testo comune colle variazioni dei codici pubblicati da C. Witte. 1^a ed. americana. Boston, *Lee e Shepard*, 1894. 8°. pp. (9) + 545. *Port.* 1014 D 52

pp. v-vii, Al lettore.

Reissue from the plates of the 1st American ed. published in Boston, 1867, by De Vries, Ibarra and Co., and printed by John Wilson and Son, Cambridge, Mass.

"Siamo stati lungo tempo in forse sulla scelta del testo, e quasi avevamo già data la preferenza a quello del Witte. Ma avendo diligentemente confrontati i vari testi, venimmo alla conclusione che il testo comunemente adottato in Italia, e preferito in Toscana dal Giuliani, dal Bianchi e dal Fraticelli, è di gran lunga superiore ad ogni altro. Egli è vero che la differenza tra loro non è molto grande, ma pure la lezione di quello è più chiara, più naturale, e generalmente più armoniosa della lezione di questi." — p. v.

Portrait. — Woodcut after G. Doré.

1895. La divina commedia, con il commento di T. CASINI. 4^a ed., riveduta e corretta. Firenze, *G. C. Sansoni*, 1895. 8°. pp. xvi + 820. (Biblioteca scolastica di classici italiani.) 1014 D 58

— Same, another copy. 1001 C 33

Bound up as vol. ii of Casini's "Manuale di letteratura italiana."

1896. Divina commedia, trascritto micro-calligrafico a mano libera senza uso di lente [by F. COSSOVEL]. Gorizia, *G. Cossovel*, 1896. *Broadside*. 1017 T 71

"Ricordo dell'inaugurazione del monumento al sommo poeta. Trento, 11 ottobre, 1896."

Rolled in case. Reissue of the plate of 1883, which see.

1896. Frammenti danteschi. [Edited by M. PELAËZ.] (*In* Giornale dantesco. 1896. An. iv, pp. 349-355.)

Purg. vii; xxi. 67-136; xxiv. 1-42; xxv. 1-66; from "codice 93 della Sezione Biblioteca nell' Archivio di stato di Lucca," containing miscellaneous fragmentary writings of the 13th and 14th centuries.

— Same, separately printed. Venezia, L. S. Olschki, 1896. 4°. pp. 8. *Port. in title.* 1014 G 6

1896. La divina commedia, corredata dei segni della pronunzia e di nuovi spediènti utili all' evidenza ai raffronti alle ricerche alla memorazione, ecc., dal prof. L. POLACCO. Milano, U. Hoepli, 1896. sm. 8°. pp. viii + (3) + 400 + (1). 1014 D 62

The text is that of Scartazzini, with arguments and marginal notes by the editor.

1896. La divina commedia, riveduta nel testo e commentata da G. A. SCARTAZZINI. 2ª ed., riveduta, corretta e notevolmente arricchita, coll' aggiunta del Rimario perfezionato del dott. L. Polacco. Milano, U. Hoepli, 1896 [1895]. sm. 8°. pp. xx + 1034 + (1) + 122. 1014 D 63

"So far from being an improvement on the [edition of 1893], it is for all practical purposes much inferior to it." — P. Toynbee, in *Romania*, avril, 1896, tom. xxv, p. 328.

1897. Readings on the Purgatorio, by W. W. VERNON, [including the complete text]. See Vernon, W. W.

1898. La divina commedia, illustrata nei luoghi e nelle persone, a cura di C. RICCI, con 30 eliotipie e 400 zincotipie. Milano, U. Hoepli, 1898 [1896-97]. 4°. pp. lx + 743 + (2). *Illus. and plates.* 1014 G 27

Among the illustrations, the majority of which are of places connected with Dante's life and works, mention can be made here only of the following portraits of Dante: (1) fresco by Andrea del Castagno; (2) fresco in S. Maria in Porto, near Ravenna, said to represent Guido Novello da Polenta and Dante; (3) so-called death-mask from cast in possession of Seymour Kirkup; (4) Domenico di Michelino's fresco in the cathedral of Florence.

— Same. [Fascicolo di saggio.] Milano, U. Hoepli, [1896]. 4°. pp. 8. *Frontisp. and illus.* 1014 G 28

"Pubblicazione in ricordanza del xxv anniversario dalla fondazione della casa editrice Ulrico Hoepli in Milano."

— Same, another copy. 1014 G 29
With frontispiece differing from that of the preceding.

SELECTIONS.

(In this list no references are made to the selections already entered under COMPLETE WORKS — SELECTIONS, nor to the texts accompanying single fragmentary translations.)

1479. [Selections.] (*In* Attavanti, P. Quadregesimale. 1479.)

1507. [Selections.] (*In* Nannus Mirabellius, D., compiler. Polyantha. 1507.) *Ital. and Latin.*

[1534.] Le anime perdute de' peccatori, poste nell' inferno dal poeta Dante, sono qui disotto brevemente come in trascorso dimostrate. — Li spiriti de' peccatori purganti i loro dilitti nella seconda cantica di Dante poeta sono qui disotto con brevità segnati et ammoniti dal suo eccellente ingegno. — Siegvono qui disotto le ammonizioni della terza cantica di Dante poeta fatte ad utilità et salute de' fedeli cristiani. (*In* Liburnio, N. La spada di Dante. [Reprint, n. p., n. d.] pp. (28).)

1585. [Selections.] (*In* Nannus Mirabellius, D., compiler. Polyantha. 1585.) *Ital. and Latin.*

1776. Scelta di descrizioni e sentenze ricavate dalla Divina commedia. (*In* Jagemann, C. J. Antologia poetica italiana. 1776. Tom. i, pp. 1-67.)

1807. [Quotations from the Divina commedia and translations from the version of H. Boyd.] (*In* Flaxman, J. Compositions from the Divine poem of Dante. 1807.) *Ital. and Eng.*

1818. Orazione alla beatissima Vergine Maria, [Par. xxxiii. 1-36]. — Il Pater noster volgarizzato da Dante Alighieri, [Purg. xi. 1-21]. (*In* Fior di virtù istoriato. Firenze, A. Braccini, 1818. 24°. p. 73, 77-78.) 1014 A 144

1831. Sentenze tratte dalle principale opere dei quattro primi poeti italiani, cioè dalla Divina commedia di Dante Alighieri, dal Canzoniere di F. Petrarca, dell' Orlando Furioso di L. Ariosto, e dalla Gerusalemme liberata di T. Tasso. Milano, G. Schieppati, 1831. 16°. pp. v + 124. *Frontisp.* 1013 A 145

The maxims are grouped alphabetically according to subject. *Frontispiece:* — Engraving. "Dante, Petrarca, Ariosto e Tasso incoronati dall' Immortalità. Lucio dis. G. Terzaghi inc."

— Same, another copy. 1013 A 145 b
In vol. lettered "Poesie diverse."

1833. Inno di Dante Alighieri in laude del patriarca S. Francesco d' Assisi, [Par. xi. 28-124], commentato e ragguagliato colla Francisciade del Mauro da R. FRANCOLINI. (*In* Maurus, F. Francisciados libri xiii, annotationibus illustrati. 1833. pp. i-lxxvi, at end.)

[1833-35.] [Selections.] (*In* Flaxman, J. Compositiões concernenti la Divina commedia. [1833-35.] *Ital., Eng., French, and German.*

1837. Similitudini tratte dalle tre cantiche della Divina commedia. Padova, Cartallier, 1837. 2 pts. bd. in 1 v. 16°. 1013 A 144

1842. See Latin. L' entrata all' Inferno, etc. Versioni in latini esametri di D. E. FANTI. *Ital. and Latin.*

1844. See English. Pictures from Dante, in the version of WRIGHT. *Ital. and Eng.*

1846. [Selections.] (*In* Chiose sopra Dante, testo inedito ora per la prima volta pubblicato [by Lord Vernon]. 1846.)

Only those terzine given which are commented upon.

1850. [Selections.] (*In* Fornaciari, L., editor. Esempi di bello scrivere in poesia. 1850.)

1853. Squarci e pensieri della Divina commedia, raccolti per istudio della gioventù, con varie riflessioni; opera postuma di A. MADONNA. Napoli, tip. del Vesuvio, 1853. 8°. pp. 101. 1013 A 146
p. 1, Vita di Dante.

1858. A Maria Vergine inno [Par. xxxiii. 1-39, with comment of F. DI BARTOLO DA BUTI, edited by C. Giannini]. Pisa, fratelli Nistri, 1858. 1. 8°. pp. 11 + (1). 1014 G 75; 1018 C 318

Both copies lack the portrait of Buti found in the Harvard copy.

1860. La divina commedia, compendiate nella parte narrativa e descrittiva, ad illustrazione della Galleria dantesca. [Roma, Aurelj e C., 1860.] 8°. pp. 38. 1013 A 147

The Galleria dantesca, planned by Romualdo Gentiluoci of Rome, consisted of 27 pictures by Filippo Bigioli, and other artists, illustrating as many episodes in the Divina commedia.

1861. — Same. [Roma, Aurelj e C., 1861.] 16°. pp. 40. 1013 A 148

— Same. [Firenze, Stamperia reale], n. d. pp. 40. 1013 A 148 a

An English translation of this compend taken from the version of Cary is found under Cary's translation of the Divina commedia, and a German translation, from the version of King John, under the latter. A French translation is entered as anonymous.

1860-62. [Selections.] (*In* Prezzolini, P. Storia della morale di Gesù Cristo. 1860-62.)

1861. See *English*. Ugolino. — The Lord's prayer. — Speech of Piccarda. [Translated by W. E. GLADSTONE.] *Ital. and Eng.*

1865. See *English*. Inferno, [v. 70-142], Francesca da Rimini. — Inferno, [xxxiii. 1-90], Il conte Ugolino. [With] translation by J. W. THOMAS. *Ital. and Eng.*

1866. See *Spanish*. Ensayo de una version por C. J. MERLATO. *Ital. and Spanish.*

1868. See *Latin*. Saggio di esercizi di versione latina della Divina commedia, [by] G. S. PEROSINO. *Ital. and Latin.*

1869. Massime e sentenze tratte dal divino Alighieri e da altri minori poeti. (*In* Prezzolini, P., *compiler*. Poliantea o raccolta di massime e sentenze, le une tratte dalle sacre pagine, le altre dai classici autori e dal divino poeta. Firenze, *Tip. del vocabolario*, 1869. 1. 8°. pp. 122-233.) 1015 G 50

1870. Le più belle pagine della Divina commedia, con introduzione storico-estetica, varie lezioni ed annotazioni filologiche, estetiche e storiche per cura di F. BERLAN. Padova, F. Sacchetto, 1870. sm. 8°. pp. 202 + (2). (Piccola biblioteca scolastica.) 1011 C 65; 1014 C 66

pp. 3-4, L'editore a chi legge; pp. 5-49, Introduzione, [brief selections from numerous writers on the life and works of Dante].

1871. Massime e sentenze tratte dal divino Alighieri e da altri minori poeti. (*In* [Prezzolini, P., *compiler*].) Il giovane istruito nelle massime di sapienza. Firenze, *Tip. del vocabolario*, 1871. 1. 8°. pp. 122-233.) 1015 G 51

The body of the work is a reissue of Prezzolini's "Poliantea o raccolta di massime e sentenze," 1869.

1872. [Selections.] (*In* Bizzarri, A., and I. Boeci, *compilers*. Raccolta di sentenze, massime, concetti sublimi, similitudini e comparazioni dei quattro classici italiani. Firenze, *Tofani*, 1872. 8°.) 1013 A 150

1873. Squarci scelti dallo Inferno, spiegati e commentati ad uso delle scuole secondarie per G. CASTROGIOVANNI. Il commento comprende altresì tutte le note ed osservazioni che han riguardo alla storia e mitologia, alla filologia, alla retorica, alla poetica ed alla estetica. Torino, C. Favale e Comp., 1873. sm. 8°. pp. (2) + 182. 1013 A 185

pp. i-ii, Agli onorevoli professori; pp. 1-176, Dell' Inferno, [selections with prose paraphrase]; pp. 177-182, Indice.

1874. Selections from the Inferno, with introduction and notes by H. B. COTTERILL. Oxford, Clarendon Press, 1874. 16°. pp. lxxviii + 200. (Clarendon press series.) 1014 C 69

pp. vii-viii, Preface; pp. ix-xii, Tables of dates; pp. xiii-xxxiii, Historical sketch; pp. xxxiv-xlvi, Dante's life; pp. xlvii-lvii, Origins of the Italian language; pp. lviii-lxiii, Rise of Italian poetry; pp. lxiv-lxx, Metre and versification; pp. lxxi-lxxv, The poem: its sources and meaning; pp. lxxvi-lxxviii, Dates of the cantiche; pp. 1-48, Dell' Inferno, [i, iii, v, viii, ix, x, xiii, xvii, xix, xxi, xxii, xxxi-xxxiv]; pp. 49-180, Notes; pp. 187-188, Topography of the Inferno; pp. 188-189, The days and hours of the descent; pp. 190-192, Unusual forms of certain verbs; pp. 193-200, Index [of words].

1875. See *Armenian*. Terzine scelte; traduzione del p. D. NAZARETH. *Ital. and Armenian.*

1876. Squarci con alquante varianti della Divina commedia di confronto alla lezione adottata dagli Accademici della Crusca.

— *Same*. Squarci della Divina commedia con alquante varianti che si trovano nel Quaresimale latino del p. P. Attavanti.

See Attavanti, P.

1880. [Selections.] (*In* Scaramuzza, F. Galleria dantesca. 1880.)

1881. Diario dantesco, tratto dalla Divina commedia [by] E. CAPECELATRO. Roma, *Tip. elzeviriana*, 1881. 32°. pp. (266). *Port. and orn.*

1013 A 157

pp. [1-2], Al prof. G. B. Giuliani, [prefatory letter].

Portrait: — Inferior woodcut.

1882. Versione di Dante [del Pater noster] dal Purgatorio, xi. [1-21]. (*In* Gelmetti, L. Il Pater noster e il De profundis. 1882.)

1882. Squarci scelti dallo Inferno, spiegati e commentati ad uso delle scuole secondarie per G. CASTROGIOVANNI. Il commento comprende altresì tutte le note ed osservazioni che han riguardo alla storia e mitologia, alla filologia, alla retorica, alla poetica ed alla estetica. Torino, *Roux e Favale*, 1882. 16°. pp. (2) + 182. 1014 C 102

Reissue of the ed. of 1873.

1883. Diario dantesco, tratto dalla Divina commedia [by] E. CAPECELATRO. Roma, *Tip. elzeviriana*, 1883. 32°. pp. (266). *Port. and orn.*

1013 A 157 b

Reissue of the ed. of 1881.

[1884.] La divina commedia in 32 scatole. Venezia, L. Bascheria e C., [1884]. 1014 C 103

A series of mounted boxes for wax matches lithographed in colors by the Doyen lithographic establishment at Turin, with illustrations from Doré's designs on one side and descriptive episodes from the Commedia on the other. Inserted is a postal card from L. Simondetti, of the Doyen house, giving date of publication.

1884. Pensieri, massime e giudizi estratti dalla Divina commedia e ordinati per comodo degli studiosi da L. BARTOLUCCI. Città di Castello, S. Lapi, 1884. sm. 8°. pp. xx + 207. 1013 A 154

pp. v-x, Prefazione.

1887. Prontuario del dantofilo; luoghi principali, similitudini e versi frequentemente citati della Divina commedia, secondo le migliori edizioni, con indicimario. [Compiled by G. BOBBIO.] Roma, *Forzani e C.*, 1887. 32°. pp. viii + (2) + 434. 1013 A 155

pp. vii-viii, A chi legge.

1889. Sentenze dantesche. (*In* Silvio Pellico, 1889. An. xiii, pp. 120, 155, 171, 313, 320, 344, 391, 401, 439, 454.) 1019 Z 286

From the Purgatorio.

1891. See *French*. Pensées et fragments tirés de la Divine comédie, [by] E. LEPAUTE. *Ital. and French.*

1892. Prontuario del dantofilo; luoghi principali, similitudini e versi frequentemente citati della Divina commedia, secondo le migliori edizioni, con indicimario e indice dei nomi propri. Compilazione di G. BOBBIO. 2^a ed. Roma, *Forzani e C.*, 1892. 32°. pp. viii + (2) + 445. 1013 A 155 b

pp. vii-viii, A chi legge.

1893. [Selections.] (*In* Fornaciari, L., *editor*. Esempi di bello scrivere. 11^a ed. Vol. ii. 1893.)

1893. Dante's Pilgrim's progress; or, 'The passage of the blessed soul from the slavery of the present corruption to the liberty of eternal glory.' With notes on the way by E. R. GURNEY. London, E. Stock, 1893. sm. 8°. pp. xvi + 420 + (1). *Frontisp. and plate.* 1014 D 42

pp. xi-xvi. To the reader.
Frontispiece:—Photographic reproduction of the painting by Domenico il Michelino in the Duomo at Florence.
Plate:—Chromolithograph, after a design by Frederic Shields, ["depicts three conditions of the heart of man."]

1893. La Divina commedia, compendiatà nella parte narrativa e descrittiva ad illustrazione dell' opera in 125 figure tratte dall' edizione fiorentina dell' Ancora per cura di B. SCHULER. Monaco, B. Schuler, 1893.
 See Schuler, B.

1894. Trecento fra versi e luoghi scelti della Divina commedia, spiegati ad ammaestramento della gioventù [by] V. GORI. Massa, E. Medici, 1894. sm. 8°. pp. 112 + (1). 1013 A 197
 p. 3, Prefazione.

1894. Saggio di fraseologia dantesca ad uso della gioventù studiosa del prof. F. REGHIS. Lugano, A. Berra, 1894. sm. 8°. pp. 110. 1013 A 159
 p. 3, Prefazione.

— See French. Casella, album di letteratura italiana, da A. BIANCHIERI. Ital. and French.

SELECTIONS SET TO MUSIC.

(Arranged alphabetically by composers.)

Alcuni tratti della Divina commedia, posti in musica dal maestro L. CONFIDATI. Roma, L. Ratti e G. B. Cencetti, [18—?]. obl. f°. pp. 52. 1016 G 301

With composer's autograph.
 pp. 1-6, Iscrizione su la porta dell' Inferno nel canto iii. [1-9], a voce di tenore; pp. 7-30, Episodio di Francesca da Rimini nel canto v. [70-142], a voce di soprano; pp. 31-52, La morte del conte Ugolino nel canto xxxiii. [1-75], a voce di basso.

Il canto xxxiii. [1-84] della Divina commedia (il conte Ugolino), posto in musica da G. DONIZETTI. Milano, Ricordi, [18—?]. f°. pp. 11-24. (Antologia classica musicale. An. ii, no. 2.) 1017 T 70
 In portfolio lettered "Dante. Music."

— Same. Napoli, T. Cottrau, [18—?]. obl. f°. pp. 14. 1017 T 69
 In vol. lettered "Donizetti. Music."

— Same. Il conte Ugolino, di G. DONIZETTI. (In Mariotti, F. Dante e la statistica delle lingue. 1880. pp. 131-180.)

Il canto di Ugolino [Inf. xxxiii. 1-84]; ultimo componimento del giovane maestro A. DI GIULIO per voce di basso con accompagnamento di piano-forte. Firenze, G. Lorenza e figlio, etc., [18—?]. f°. pp. 19. 1017 T 10
 In portfolio lettered "Dante. Music."

Il canto del conte Ugolino nell' Inferno [xxxiii. 1-78], musicato per voce di contralto da D. LUCILLA. Roma, 3 luglio, 1858. *Composer's autograph MS.* f°. pp. 25. 1017 T 70
 In portfolio lettered "Dante. Music."

La Pia, dalla Divina commedia [Purg. v. 130-136]; note per mezzo-soprano di F. MARCHETTI. Milano, etc., [1880]. f°. pp. 3. (Il bersagliere. — Supplemento musicale. N. 16.) 1016 G 325

Bd. with the twenty-three other nos. for 1880. The vol. has cover-title "Album musicale; supplemento del giornale *Il bersagliere*, anno 1880."

— Same. La Pia, di F. MARCHETTI. (In Mariotti, F. Dante e la statistica delle lingue. 1880. pp. 181-185.)

Francesca da Rimini; episodio nell' Inferno [v. 80-136] musicato per grande orchestra e ridotto per

canto con accompagn^{to} di pianoforte da A. RONDA-NINA. Milano, G. Canti, [18—?]. f°. pp. 15. 1017 T 70

In portfolio lettered "Dante. Music."

Il canto del gondoliere [Inf. v. 121-123] nell' *Otello* di G. ROSSINI. (In Mariotti, F. Dante e la statistica delle lingue. 1880. pp. 117-120.)

La Francesca [Inf. v. 127-138], posta in musica da G. ROSSINI. (In *L' inferno*. Loudra, Boone, 1858-65. Vol. iii, opp. p. 83.)

Facsimile of the composer's manuscript.

— Same. La Francesca da Rimini, di G. ROSSINI. (In Mariotti, F. Dante e la statistica delle lingue. 1880. pp. 121-130.)

Printed from type.

— [Same] (In Vernon, W. W. Readings on the Inferno. 1894. Vol. i, pp. 173-174.)

La sera [Purg. viii. 1-6, set to music by] R. SCHUMANN. (In Mariotti, F. Dante e la statistica delle lingue. 1880. pp. 187-191.)

TRANSLATIONS.

(No notice is taken of the citation of fragments from the more common and easily accessible works under this head.)

ARMENIAN.

Terzine scelte della Divina commedia, traduzione armena del p. D. NAZARETH, col testo a fronte. Ital. and Armenian. Venezia, Tip. armena di S. Lazzaro, 1875. 24°. pp. 196 + (3). 1012 D 1

Has also Armenian t.-p. Selections from this translation were also given in [*Pasmavab kantitaran*], 1875, n. s., an. iii, pp. 149-160, (1019 Z 177).

BASQUE.

Souletin dialect.

Dante neurthizleariaren Lfernia lehen leloa [Inf. i] zuberoko euskaralat itzulia INCHAUSPE aphezak. [Edited by J. E. S. Dodgson.] [Paris, G. Bailly, 1892.] 16°. pp. 6 + (2). 1012 D 1 b

BOHEMIAN.

Božská komedie, rozměrem originalu přeložil J. VRCHLICKÝ. [i, ii.] Praze, 1879-80. 2 v. sm. 8°. 1012 D 4 a-b

[i], Peklo.
 [ii], Očistec.

Božská komedie, přeložil J. VRCHLICKÝ. Druhé valně opravené a místy přepracované vydání. Praze, J. Otto, 1890-92. 3 v. 16°. 1012 D 3 a-c

[i], Peklo.
 [ii], Očistec.
 [iii], Ráj.

CATALAN.

Fragments inédits de la traduction de la Divine comédie d' A. FEBRER. (In Cambouliu, F. R. Essai sur l'histoire de la littérature catalane. 2^e éd. Paris, Durand, 1858. 8°. pp. 181-187.) 1012 D 2a

The passages given are Inf. i. 1-60, xxxiii. 1-30, 37-75. The Ugolino episode is also given by G. Vegezzi-Ruscalla in his "Di un' antica traduzione della Divina commedia," 1857, and by Topin in his translation of the Paradiso, 1862, tom. i, pp. 152-154.

"En 1428, Andreu Febrer de Barcelonne traduit en catalan la Divine comédie. Il imite la *terzine* et la transporte pour la première fois dans la péninsule, préparant ainsi les voies aux grandes réformes introduites plus tard par Boscan et Garcilasso dans la poésie castillane." — Cambouliu, *op. cit.*, p. 61.

Der dritte Gesang der Hölle, Altatalonisch von A. Fabrer [*sic*], aus einer Handschrift des Escorial. [Edited by B. C. Aribau.] (In Deutsche Dante-Gesellschaft. Jahrbuch. 1867. Bd. i, pp. 361-365.)

"Sacado del código original de la Biblioteca del Escorial, corrigiendo segun ha sido posible, los defectos de ortografía y puntuación."

La comedia, traslatada de rims vulgars toscans en rims vulgars cathalaus per N. A. FEBRER (siglo xv). Dala á luz, acompañada de ilustraciones crítico-literarias, d. C. Vidal y Valenciano. Tom. i. El poema. Barcelona, A. Verdaguer, 1878. 16°. *Facsim.* 1012 D 2

The second volume, planned to contain a biographical sketch of Febrer, a glossary of his translation, and a study of "La Comedia de Dante en España," was never issued.

Facsimile: — Inf. xxv. 73-99 of Febrer's ms.

DANISH.

Guddommelige Komedie, oversat af C. K. F. MOLBECH. Kjøbenhavn, *Gyldendalske Boghandling*, 1851-62. 3 v. 8°. 1012 D 7 a-c

In terza rima.

i, pp. vii-x, Forord; pp. 1-89, Inledning: Dante. — Beatrice.

— *Same*. 3^e Udgave. Kjøbenhavn, *Forlagsbureauet*, etc., 1878-79. 4 v. bd. in 2. 8°.

1012 D 5-6

i, pp. 7-10, Forord; pp. 11-132, Dante Alighieris Guddommelige Komedie: Inledning.

ii, Helvede. iii, Skærnsilden. iv, Paradiset.

At the end of deel ii-iv are notes.

DUTCH.

De goddelijke komedie, in nederlandsche terzinen vertaald, met verklaringen en geschiedkundige aantekeningen nopens den dichter, door J. BOHL. *Ital. and Dutch*. Amsterdam, A. Dorsman, [1891], '80-[84]. 3 v. 8°. *Frontisp.* 1012 D 13-15

Has also Italian t.-pp. Lied i is 3d ed.

i, pp. 451-476, Rekenschap.

ii, pp. 479-500, Verintwoording.

iii, pp. 521-540, Rechtaardiging.

Frontispieces: — (1) Dante. "Gemalt von Giotto. Gest. v. Wegen, Leipzig." (2) Dante. "Raffaello pinx. Lith. Amand."

(3) Beatrice. "Fabi-Altini sculps. S. Lankhout & Co. lith."

De hel, in de dichtmaat van 't oorspronkelijke vertaald door J. J. L. TEN KATE; met platen van G. Doré. Leiden, A. W. Sijthoff, 1877. f°. pp. (1) + x + 324. 43 *plates*. 1014 G 2

p. (1), De hel; pp. i-x, Voorrede.

De hel, metrische vertaling, met ophelderende aantekeningen, door A. S. KOK. Amsterdam, G. L. Funke, n. d. 12°. pp. viii + 304. *Port.* 1012 D 9 a

Portrait: — "D. J. Sluyter sculps."

De louteringsberg, metrische vertaling, met ophelderende aantekeningen, door A. S. KOK. Amsterdam, G. L. Funke, n. d. 12°. pp. viii + 328. *Plan.* 1012 D 9 b

Het paradijs, metrische vertaling, met ophelderende aantekeningen en eene studie over Dante, zijn tijd en zijne werken, door A. S. KOK. Amsterdam, G. L. Funke, n. d. 12°. pp. x + 468 + (2). *Folded plate.* 1012 D 9 c

pp. 339-466, Dante Alighieri, zijn tijd en zijn werken [dated 1864]; pp. 467-468, Naschrift.

Plate: — Plans of the heavens.

Divina commedia, metrische vertaling, voorzien van ophelderingen en afbeeldingen door A. S. KOK. Deel ii, iii. Amsterdam, G. L. Funke, n. d. v. 12°. 2 *plans*. 1012 D 11-12

Reissue of the preceding with new t.-pp.

ii, De louteringsberg.

iii, Het paradijs.

De komedie, in dichtmaat overgebracht door J. C. HACKE VAN MIJNDEN. *Ital. and Dutch*.

Haarlem, A. C. Kruseman, 1867-73. 3 v. f°. 2 *ports.* and 104 *plates*. 1012 T 30-32

"Niet in den handel." In terza rima.

Presentation copy from the translator to the illustrator. With translator's autograph.

(i), p. [i], Dante Alighieri, [sonnet by] J. J. L. ten Kate. — Mijnen waarden vriend Dr. Hacke, vertolker van Dante's Inferno, [sonnet by] J. J. L. ten Kate.

iii, published posthumously, edited by G. van Tienhoven.

Plates: — Doré's illustrations and a chart of the heavens.

Portraits: — (1) DANTE. Photograph of a marble bust by Eumene Baratta, in possession of the translator. (2) J. C. H. VAN MIJNDEN. Photograph.

De laatste zang van Dantes Paradiso, [translated by H. J. A. M. SCHAEPMAN]. *Ital. and Dutch*. [Utrecht, 1871.] 8°. pp. 19. 1012 D 17

"Overgedrukt uit de *Wachter*, Sept. 1871, no. 9."

In terza rima.

De goddelijke komedie, met schets van den inhoud, verklaring en aantekeningen door U. W. THODEN VAN VELZEN. i. De Hel. Leeuwarden, A. Jongbloed, 1874. 12°. 1012 D 16

In blank verse. Lacks continuation.

pp. iii-viii, Dante en Faust, [poem]. pp. 171-189, Inhoud, verklaring en aantekeningen.

Fragments.

Ugolino, uit Dante's Hel, gezang xxxii. [124]-xxxiii. [90]. [Translated by J. J. A. GOEVERNEUR.] (*In* Goeverneur, J. J. A. Verstrooide rijmen. Nieuwe uitg. Haarlem, A. C. Kruseman, 1854. 12°. pp. 114-120.) 1017 C 124

Divina commedia: De hel, vijfde zang [82-142]; Francesca da Rimini. — Drie en dertigste zang [1-90]; Ugolino. (*In* LURASCO, F. M., *translator*. Bloemen uit den italiaanschen lusthof; stukken van italiaansche dichters op 't origineel metrum in het hollandsch vertaald. Amsterdam, *Petit & Sikken*, 1882. sm. 8°. pp. 9-18.) 1012 D 18

Francesca da Rimini, [Inf. v. 70-142, translated by E. J. POTGIETER]. (*In* Potgieter, E. J. *Poëzy*. 1^e deel. Haarlem, *Kruseman & Tjeenk Willink*, 1875. sm. 8°. pp. 227-230.) 1546 E 44

In terza rima. Had previously appeared in *De gids*, 1837, ii, p. 123.

* * See also *Bilderdijk*, W. Ugolijn; een tafereel uit Dantes Hel. 1827.

ENGLISH.

The Divina commedia [Purg. xii-xiii]. (*In* the Monthly packet of evening readings for members of the English church. Jan., April, 1872. N. s., vol. xiii, pp. 2-6, 313-317.) 1019 Y 254

Anonymous translation in terza rima. Lacks continuation.

[Translation of Inf. v.] (*In* [Tomkinson, Tre-lawney, *pseud.*?]. The inquisitor. London, *J. Macrone*, 1836. 12°. pp. 166-171.) 1015 E 180

In blank verse.

The comedy, translated by P. BANNERMAN. Edinburgh, *printed for the author by W. Blackwood and Sons*, 1850. 8°. pp. (2) + 482. 1012 D 70

In irregularly rhymed iambic pentameters.

A translation of the Inferno in English verse, with historical notes, and the life of Dante. To which is added a specimen of a new translation of the Orlando furioso of Ariosto. By H. BOYD. London, *C. Dilly*, 1785. 2 v. 12°. 1012 D 24-25

i, p. [iii], Advertisement; pp. v-vi, To the Rt. Hon. Frederick, lord bishop of Derry and Earl of Bristol; pp. vii-viii, Subscribers' names; pp. 1-24, A summary view of the Inferno of Dante, from Warton's "History of English poetry," vol. iii, sect. 33; pp. 25-73, A comparative view of the Inferno with

some other poems relative to the original principles of human nature, on which they are founded or to which they appeal; pp. 75-149, Historical essay of the state of affairs in the thirteenth and fourteenth centuries with respect to the history of Florence, with a view of their influence on the succeeding ages; pp. 151-173, The life of Dante, from Leonardo Bruni; pp. 175-176, Introduction; pp. 179-183, Speech of Beatrice to the elected spirits in Purgatory, with an account of the lapse and conversion of Dante; pp. 185-367, The Inferno [i-xii].

ii, pp. 1-367, The Inferno [i-xxxiv]; pp. 369-400, Summary view of the Platonic doctrine with respect to a future state, [from Scott's "Christian life"].

In six-line stanzas made up of iambic pentameters rhyming *a b c c b*.

"A more unsuccessful attempt at translation is hardly to be found. The work is a mere fluent paraphrase, undistinguished by a single quality characteristic of the original. The essence of the poem has evaporated, and nothing is left of its native virtue."—Norton, *Dante and his latest English translators*, 1866.

The Divina commedia, translated into verse with preliminary essays, notes, and illustrations, by H. BOYD. London, *T. Cadell, jun. and W. Davies*, 1802. 3 v. 8°. *Port.* 1011 D 8-10; 1012 D 25-27

i, pp. iii-vi, To the Rt. Hon. Charles William, Lord Viscount Charleville; pp. 1-27, A comparative view of the Inferno with some other poems, relative to the original principles of human nature, on which they are founded or to which they appeal; pp. 28-75, Historical essay of the state of affairs in the thirteenth and fourteenth centuries, with respect to the history of Florence, with a view of their influence on the succeeding ages; pp. 77-88, The life of Dante, from Leonardo Bruni; pp. 89-90, Introduction. pp. 389-408, Summary view of the Platonic doctrine with respect to a future state, [from Scott's "Christian life"].

ii, pp. 3-55, Preliminary essay on the Purgatorio. iii, pp. 3-19, Preliminary essay to the Paradiso; pp. 21-28, Extract from the Symposium of Plato.

Portrait:—Engraving. "T. Stothard, R. A. del. R. H. Cromek sc."

••• Passages from Boyd's version accompany Flaxman's "Compositions from the Divine poem of Dante," 1807, and his "Composizioni concernenti la Divina commedia," [1833-35].

Divine comedy: the first part, Hell, translated in the metre of the original, with notes, by J. BROOKSBANK. London, *J. W. Parker and Son*, 1854. 16°. pp. viii + 246. 1012 D 76

"My chief, almost my sole, object has been to make a translation which . . . may be intelligible and readable to an English reader unacquainted with Italian."—p. vi.

The Hell, edited with translation and notes by A. J. BUTLER. *Ital. and Eng.* London, *etc.*, *Macmillan and Co.*, 1892. sm. 8°. pp. xv + (1) + 435. 1012 E 30

The above is the 1st ed.
pp. v-xiii, Preface. pp. 421-435, Glossary.
In prose. "My object [is] not to attempt an addition to English literature, but to aid beginners in understanding that of Italy."

The Purgatory, edited with translation and notes by A. J. BUTLER. [2^d ed.] *Ital. and Eng.* London, *etc.*, *Macmillan and Co.*, 1892. sm. 8°. pp. xii + (1) + 455. 1012 E 31

First ed. published in 1880.
pp. v-x, Preface. pp. 419-424, Appendix A, (note to canto xxvii): The dreams of cantos ix, xix and xxvii; pp. 425-430, Appendix B: On the allegory of cantos xxix-xxxiii; pp. 431-455, Glossary.

The Paradise, edited with translation and notes by A. J. BUTLER. [2^d ed.] *Ital. and Eng.* London, *etc.*, *Macmillan and Co.*, 1891. sm. 8°. pp. xvi + (1) + 438. 1012 E 32

First ed. published in 1885.
pp. v-xi, Preface. pp. 431-438, Glossary.

Divine comedy: the Inferno, a literal prose translation, with the text of the original collated from the best editions and explanatory notes, by J. A. CARLYLE. *Ital. and Eng.* London, *Chapman and Hall*, 1849. 12°. pp. xlv + 432. *Port.* 1012 D 68

pp. v-xii, Preface; pp. xiii-xxiii, Manuscripts and editions; pp. xxiv-xxxviii, Comments and translations; pp. xxxix-xlvi, The Inferno of Dante.

Aims "to give the real meaning of Dante as literally and briefly as possible."

"To an English student beginning Dante, and wishing to study him in a scholarly manner, it is really more useful than a verse translation can be; and I have always regretted that the plan of translating the whole work was dropped for want of the appreciation which the first instalment ought to have had."—R. W. Church, *Dante*, 1878, p. 1.

Carlyle's collation of the Italian text is reprinted by Ford in his translation of the Inferno, 1865.

Portrait:—After Raphael Morghen. "Engraved by R. Young."

— *Same*. New York, *Harper & Brothers*, 1849. 12°. pp. xxxiv + [11] - 375. *Port.* 1012 D 68 b
Portrait:—After Raphael Morghen. "J. Halpin, sc."

— *Same*. New York, *Harper & Brothers*, 1855. 12°. pp. xxxiv + [11] - 375. *Port.* 1012 D 68 c
Reissue of the American ed. of 1849

— *Same*. 2^d ed. London, *Chapman and Hall*, 1867. 12°. pp. xlv + 432. *Port.* 1011 D 31

"The translation is carefully revised, and the Italian text freed from two or three errors of the first edition."—p. xii.

Portrait:—After Raphael Morghen. "Engraved by R. Young."

— *Same*. 6th ed. London, *G. Bell & Sons*, 1891. sm. 8°. pp. xlviii + 432. *Port.* (Bohn's collegiate library.) 1012 D 69

Portrait:—After Raphael Morghen. "Engraved by R. Young."

Inferno, condensed [from the translation by J. A. CARLYLE]. Edited, with introduction and notes, by I. White. New York, *Maynard, Merrill & Co.*, (cop. 1894). 16°. pp. 48. (English classic series. 147.) 1012 D 69 b

pp. 3-4, Introductory; pp. 5-13, Dante Alighieri; Dante and Beatrice; The Divine comedy; The Inferno.

Gives also Mrs. M. O. W. Oliphant's rendering of Inf. ii. 52-117, and D. G. Rossetti's rendering of Inf. v. 112-142.

The Inferno, canto i-xvii, with a translation in English blank verse, notes, and a life of the author, by H. F. CARY. *Ital. and Eng.* London, *J. Carpenter*, 1805. 16°. pp. xl + 286. 1012 D 29

pp. v-viii, Advertisement; ix-xxxix, The life of Dante.

"I have aimed at not only adding to the original text a translation so faithful as, with the assistance of the notes, to enable one moderately skilled in the Italian tongue to understand my author, but at producing a work which shall not be totally devoid of interest to the mere English reader."—p. vi.

The vision; or, Hell, Purgatory, and Paradise. Translated by H. F. CARY. London, *Taylor and Hessey*, 1814. 3 v. bd. in 1. 32°. 1012 D 30

1. pp. v-viii, Preface; pp. viii-xiv, A chronological view of the age of Dante.

— *Same*. 2^d ed., corrected, with the life of Dante, additional notes, and an index. London, *Taylor and Hessey*, 1819. 3 v. 8°. 1012 D 34-36

1. pp. (i-iv), Preface; pp. i-lii, The life of Dante.

ii, pp. v-xi, A chronological view of the age of Dante.

— *Same*. 3^d ed., with the life of Dante, notes and an index. London, *J. Taylor*, 1831. 3 v. 16°. 1012 D 37-39

Reprint of the 2d ed.

— *Same*. With the life of Dante, chronological view of his age, additional notes and index. Illustrated with twelve engravings from designs by J. Flaxman. From the last corrected London ed. New York, *D. Appleton & Co., etc.*, 1845. 16°. pp. 587. *Port.* and 12 plates. 1012 D 40

Reprint of the London ed. of 1844, which was the last issued during the life of the translator.

pp. 3-5, Preface; pp. 9-43, Life of Dante; pp. 44-50, Chronological view of the age of Dante.

"Its verse, if it seldom rises much above mediocrity, never falls below it; as a translation it is exceedingly accurate, while its notes, it is not too much to say, are the most helpful that have ever been appended to any English edition."—A. J. Butler.

"Certain qualities, which are hardly, however, to be reckoned among its merits, have secured for it a wide and long-continued popularity. Mr. Cary had more culture and attainment than originality; and he did not so much translate Dante, which at that time would have required a certain native boldness, as Anglicize his poem by giving it a Miltonic form and fashion. The strangeness of Dante to the English mind was thus smoothed away."—Norton, *Dante and his latest English translators*, 1866.

Plates:—Engravings after Flaxman.

Portrait:—Engraving. "The 'lost portrait' of Dante. In the ancient chapel of the Podestà at Florence. Discovered, covered with white-wash, July 1840, in the pantry of the prison, formerly the chapel. Giotto (pinx.), Phillibrown [sc.]"

— *Same*. New ed., corrected, with the life of Dante, chronological view of his age, additional notes, and index. London, *H. G. Bohn*, 1850. sm. 8°. pp. xlviii + 543. *Port.* 1012 D 41

Portrait:—Engraving. After Raphael Morghen.

— *Same*. Corrected ed.; with a life of Dante, a chronological view of his age, additional notes, and an index. London, *Bell and Daldy*, 1865. pp. (3) + 188 + (8). *Port.*, engr. t.-p. and plates. 1012 D 42 b

The engraved title-page reads "Dante translated into English verse by H. F. Cary, with thirty-four engravings on steel after Flaxman"

Portrait:—Engraving. After Raphael Morghen.

— *Same*. New ed., corrected; with the life of Dante, chronological view of his age, notes and index. London, *Bell & Daldy*, 1866. 16°. pp. xlviii + 543. *Port.* 1012 D 42 a

Portrait:—Engraving. After Raphael Morghen.

— *Same*. With a biography of the author, a chronological view of the age of Dante, copious notes, and an index of proper names, either expressly mentioned or supposed to be referred to in the poem. Author's corrected ed. London, *Bell & Daldy*, 1869. 8°. pp. (3) + 188 + (8). 1012 D 43 a

— *Same*. New ed., corrected; with the life of Dante, chronological view of his age, additional notes and index. London, *Bell & Daldy*, 1870. 16°. pp. xlviii + 543. *Port.* 6 D 33

Reissue of the ed. of 1866.

The vision; or Hell, Purgatory, and Paradise. Translated by H. F. CARY. London, *F. Warne and Co.*, [1873?]. 16°. pp. xii + 434. *Port.* (The Chandos classics.) 1012 D 43 b

Portrait:—Woodcut. Based on the portrait by Doré.

— *Same*. New York, *American Book Exchange*, 1880. sq. 16°. pp. x + 452. 1012 D 44 a

— *Same*. New York, *J. W. Lovell*, 1881. 16°. pp. x + 452. *Plates.* 1012 D 44 b

Plates:—After Doré.

— *Same*. New York, *T. Y. Crowell*, [1884?]. sm. 8°. pp. x + 452. 1012 D 52

— *Same*. New York, *J. W. Lovell Co.*, [1884?]. sm. 8°. pp. 600. *Plates.* 1012 D 51

Plates:—After Doré.

— *Same*. With the life of Dante, chronological view of his age, additional notes, and index. From the last corrected London ed. New York, *etc.*, *D. Appleton and Co.*, 1890. 16°. pp. 587. *Port.* and 12 plates. 1012 D 46

Reissue of the ed. of 1845.

Paradiso, translated by H. F. CARY. London, *G. Bell & Sons*, 1890. 16°. pp. 172. (Bohn's select library.) 1012 D 7

The vision; or, Hell, Purgatory, and Paradise. Translated by H. F. CARY, with a life of Dante, chronological view of his age, additional notes, and

an index. London, *W. W. Gibbings, etc.*, 1891. 8°. pp. xlvii + 496. (Standard British classics.) 1012 D 48

— *Same*. London, *F. Warne & Co.*, 1892. sm. 8°. pp. xlvii + 496. (Albion ed.) 1012 D 50

From the same plates as the foregoing.

The vision of hell, translated by H. F. CARY, and illustrated with the seventy-five designs of G. Doré. Popular ed. With critical and explanatory notes, life of Dante, and chronology. London, *etc.*, *Cassell & Co.*, 1892. 8°. pp. xxxii + 333. *Port.* and plates. 1012 D 49

pp. v-vi, Preface, [by A. J. Butler].

The divine comedy: or, Vision of hell, purgatory and paradise. Translated by H. F. CARY, with a life of Dante, chronological view of his age, selected explanatory notes and index. New York, *A. L. Burt*, [189-?]. 12°. pp. xlv + 500. 1012 D 51 b

pp. iii-iv, Publisher's note.

Inferno, translated from the original by H. F. CARY and illustrated with the designs of G. Doré. New ed., with critical notes, [etc.]. New York, *F. P. Collier*, n. d. 4°. pp. xxiv + 183. *Port.* and plates. 1014 G 46

— *Same*. Edited by H. C. Walsh. Philadelphia, *H. Altemus*, [1888]. 4°. pp. vi + 163. *Port.* and plates. 1014 G 44

pp. v-vi, Life of Dante, [by H. C. Walsh].

Purgatory and Paradise, translated from the original by H. F. CARY and illustrated with the designs of G. Doré. New ed., with critical and explanatory notes. Chicago, *etc.*, *Belford, Clark & Co.*, 1886. 4°. pp. xiv + 396. *Port.* and plates. 1014 G 49

— *Same*. New York, *F. P. Collier*, n. d. 4°. pp. xiv + 396. *Port.* and plates. 1014 G 47

— *Same*. Edited by H. C. Walsh. Philadelphia, *H. Altemus*, [1889]. 4°. pp. v + (1) + 328. *Port.* and plates. 1014 G 45

pp. iii-v, Dante's "Purgatory" and "Paradise," [by H. C. Walsh].

Inferno, — Purgatory, — Paradise, translated by H. F. CARY from the original, and illustrated with designs of G. Doré; with critical and explanatory notes, life of Dante, and chronological view of his age. New York, *Hurst & Co.*, n. d. 3 v. sm. 8°. *Port.* and plates. 1012 D 53-55

Paged continuously.

The divine comedy, translated by H. F. CARY. Boston, *Estes and Lauriat*, n. d. sm. 8°. pp. vi + 360. (The Roxburghe classics.) 1012 D 52 b

— *Same*. New York, *Lovell, Coryell & Co.*, n. d. sm. 8°. pp. vi + 360. (Oxford ed.) 1012 D 56 a

The divine comedy, translated by H. F. CARY, together with D. G. ROSSETTI's translation of the New life. Edited with introduction and revised and additional notes by L. O. Kuhns. New York, *etc.*, *T. Y. Crowell & Co.*, (cop. 1897). 8°. pp. xxxiv + 476. *Port.* and 16 plates. 1012 D 56 b

pp. vii-viii, Preface: pp. ix-xxxii, Introduction; pp. xxxiii-xxxiv, Bibliography for the English reader of Dante; pp. 1-44, The new life; pp. 45-462, The divine comedy; pp. 463-476, Index of proper names, either expressly mentioned, or supposed to be referred to in the Divine comedy.

The Introduction consists of a revision of the editor's two articles on "Dante Alighieri and the New life," 1894, and "The Divine comedy," 1896. Rossetti's notes have been retained, but most of Cary's discarded, the editor making his own commentary on the Divine comedy. "In addition to the notes proper," says the editor, "I have also given some on the translation. Cary, in taking Milton as his model, often makes use of obsolete words and expressions. These I have explained.

I have likewise not only endeavored to correct actual errors of translation, but also to simplify what are often rhetorical circumlocutions.

Portrait: — Photogravure of the Bargello fresco in its present state.

Plates: — Photographic views of Dante's birthplace and tomb, of places connected with Dante's life and works, or suggested by the latter.

A summary of Dante's *Divina commedia*, containing those narrative and descriptive portions of the great poem which serve to illustrate the twenty-seven large pictures that form the Dantesque gallery: (the portions in verse are taken from CARY's translation). [Rome, *Aureli and Co.*, 1860.] 8°. pp. 38. 1012 D 59

Descriptions from the translation of H. F. CARY. (*In* Flaxman, J. Illustrations of the divine poem of Dante Alighieri. 1857.)

The *Inferno*, [condensed from the translation by H. F. CARY]. (*In* Davenport, B. R., editor. The best fifty books of the greatest authors, condensed for busy people; comprising the most famous works in all literature, with biographies of the great writers of all ages. Buffalo, N. Y., *Matthews-Northrup Co.*, 1895. 8°. pp. 43-69. *Port.*) 2706 F 11

Portrait: — Photo-engraving after Raphael Morghen. *.* Selections from Cary's translations are found in Botta's "Dante as philosopher, patriot, and poet." 1867.

Divine comedy, translated in the original ternary rhyme by C. B. CAYLEY. London, *Longman, Brown, Green, and Longmans*, 1851-55. 4 v. 16°. 1012 D 71-74

i, pp. v-xvi, Preface.
iv, Notes.

The fourth canto of the *Inferno*, [with comment and translation by] J. J. CHAPMAN. (*In* the *Atlantic monthly*. Nov. 1890. Vol. lxvi, pp. 647-651.)

The translation is in terza rima.
— *Same, extracted*. [London, 1890.] 8°. pp. (5). 1012 E 33

From the English ed. Inserted is an autograph letter from the translator.

The *Inferno*, translated in the terza rima of the original, with notes and appendix, by J. DAYMAN. London, *W. E. Pinter*, 1843. 12°. pp. vi + 285 + (1). 1012 D 65

pp. iii-vi, Preface.
The divine comedy, translated in terza rima by J. DAYMAN. *Ital. and Eng.* London, *Longmans, Green and Co.*, 1865. 8°. pp. xxviii + (1) + 771. 1012 D 67

pp. vii-xxi, Preface, [containing Pietro Damiani's "De gloria et gaudiis paradisi," with a translation by Dayman in a triple rhyme corresponding to that of the original]; pp. xxiii-xxviii, Contents, [arguments to each canto].

"The 'Purgatorio' was finished in ms. in 1832, the 'Paradiso' at the end of 1864; and the whole is now given to the public in the sexcentenary of the poet's birth." — p. vii.

Francesca da Rimini: *Inferno*, canto v, verses 73-123; an attempt at a literal translation in blank verse [by] J. W. DE PEYSTER. [New York, 1885.] 8°. pp. 8. 8308 E 92

pp. 4-8, Notes. In vol. lettered "De Peyster Miscellanies, 1." Inserted is an autograph letter from the translator.

Divine comedy: the *Purgatorio*. A prose translation by W. S. DUGDALE, with the text as edited by B. Bianchi, and with explanatory notes. *Ital. and Eng.* London, *G. Bell & Sons*, 1883. sm. 8°. pp. (1) + 395. (Bohn's collegiate library.) 1012 E 10

Published posthumously. "Undertaken in the hope that it might serve as a companion volume to the translation of the *Inferno* by Dr. John Carlyle." — *Preface*.

The *Inferno*, translated into English verse, with

notes, by E. R. ELLABY. Cantos 1-10. London, *Bickers and Son*, 1874. 8°. pp. vii + 75. 1012 E 2

pp. v-vii, Preface.
The first three cantos in terza rima. "In the later cantos . . . I have endeavoured . . . to combine something of the freedom of Miltonic verse with the two most essential characteristics of the Italian metre, viz., the separation of the triplets, and their connection by a common sound." — p. vi.

The *Inferno*, translated in the metre of the original by J. FORD. *Ital. and Eng.* London, *Smith, Elder and Co.*, 1865. sm. 8°. pp. (385). *Port.* 1012 D 100

pp. vii-xviii, Preface.
Inserted is a list of errata.
The Italian text is that collated by J. A. Carlyle for his translation of the *Inferno*.

Portrait: — Medallion over Boccaccio's "Sonetto in lode di Dante." ["An exact fac-simile of the engraving prefixed to the rare and beautiful Giolito edition of the *Commedia* (Venice, 1555). The resemblance it bears to Giotto's famous fresco is very striking; only with this important difference, that Giotto presents him to us in the prime of life; this, in his advanced years. But it is the same face reproduced." — pp. xvi-xvii.]

The *Divina commedia*, translated into English verse by J. FORD. London, *Smith, Elder & Co.*, 1870. 8°. pp. xvi + 430. *Port.* 1012 E 1

pp. vii-xvi, Preface.
Inserted is a list of errata.
Portrait: — Medallion. Same as that in the foregoing, but without Boccaccio's sonnet.

Il v canto dell' *Inferno*, versione inglese di F. FRANK. *Ital. and Eng.* Ferrara, *D. Taddei*, 1845. 8°. pp. 25. 1012 D 99 a

In prose.
pp. 3-10, [prefatory letter to the Marchesa Malvina Costabili].

Il xxxi canto del *Paradiso*, versione inglese di F. FRANK. *Ital. and Eng.* Ferrara, *D. Taddei*, 1844. 8°. pp. 21. 1012 D 99 b

In prose. "Per le nozze Nagliati-Lante." With translator's autograph.
pp. 5-9, [prefatory letter].

Ugolino (Inf. xxxiii. 1-78). — The Lord's prayer (Purg. xi. 1-21). — Speech of Piccarda (Par. iii. 70-87). [Translated by W. E. GLADSTONE.] *Ital. and Eng.* (*In* Lyttelton, G. W., *baron Lyttelton*, and W. E. Gladstone Translations. London, *B. Quaritch*, 1861. 12°. pp. 108-119.) 1012 D 81 a
In terza rima. Dated from 1835 to 1837.

Canto 33 dell' *Inferno*, [translated by] T. GRAY. (*In* Gray, T. Works, edited by E. Gosse. London, *Macmillan and Co.*, 1884. 16°. Vol. i, pp. 157-160.) 1791 B 65

In blank verse. Here printed for the first time.
"It is here given from a ms. in the handwriting of [John] Mitford, in the possession of Lord Houghton. The holograph of Gray, which cannot now be traced, is said to have been sold for £18 in 1845." — Ed.

The *Divina commedia*, translated line for line in the terza rima of the original, with notes, by F. K. H. HASELFOOT. London, *Kegan Paul, Trench & Co.*, 1887. 8°. pp. xxvii + 641. 1012 E 21

pp. v-xix, Introduction, pp. xxiii-xxv, Itinerary of the *Inferno*; pp. xxvi-xxvii, Diary of the *Inferno*. pp. 199-201, Itinerary of *Purgatory*; pp. 202-203, Diary of *Purgatory*. pp. 405-406, Itinerary of *Paradise*, [with table]; p. 407, Note on the time supposed to be spent by Dante in *Paradise*.

Inserted is a list of errata.
"The idea of making an attempt at translation first occurred to me in 1872, when I had the pleasure of forming the acquaintance of the American translator of the *Inferno*, Mr. T. W. Parsons, who was then in England. . . . Excellent . . . as was Mr. Parsons' version, I could not think he had cast it in the right mould." — pp. vi-vii.

The *Inferno*, canto i-[iii]. [Translated by] W. HAYLEY. *Ital. and Eng.* (*In* Hayley, W. An essay on epic poetry. London, *J. Dodsley*, 1782. 4°. pp. 174-197.) 1014 G 12

With a sketch of Dante and his times, pp. 166-173.
The translator "has endeavoured to give the English reader an idea of Dante's peculiar manner, by adopting his triple rhyme; and he does not recollect that this mode of versification has ever appeared before in our language" (p. 173). * "In thus following his original Hayley was led into a sobriety and manliness of diction which, though now and then tainted by the prevailing vices of the popular style, approached in its general tone to the manner of a better age." — *Quarterly review*, 1824, vol. xxxi, p. 284.

"The difficulties which he had to encounter were almost insurmountable; at least he has led us to think so, by his many deviations from the text." — U. Foscolo, in the *Edinburgh review*, Feb. 1818, vol. xxix, p. 469.

* Milton, the frequent imitator of Dante, used terza rima for his rendering of the second Psalm into English verse, as early as 1633. For still earlier examples of terza rima in English see Schipper, "Englische Metrik," ii, pp. 875-895.

L' inferno, canto i, [translated by] J. F. W. HERSCHEL. [London, 1868.] 8°. pp. (5).

1012 D 98

"*Cornhill magazine*, July, 1868, vol. xviii," pp. 38-42.

In terza rima. "Given as a specimen of what I conceive should be the form adopted for a complete version of the whole."

A plain and direct translation of the Inferno [cantos i-iv. 57], intended to render the design, character, and incidents of the Divina commedia familiar to English readers, with explanatory notes, by C. HINDLEY. London, P. Richardson, 1842. 8°. pp. viii + 40. 1012 D 64

pp. iii-vi, Preface; pp. vii-viii, Advertisement.

Ends abruptly; no more published.

A prose translation. "In some instances the text is slightly paraphrased in order that the sentiment may be more apparent, and occasionally adjectival words are supplied to heighten the effect . . . but in no instance is the obvious sense and meaning of the original departed from." — p. v.

A translation of Dante's Inferno, by D. JOHNSTON. Bath [Eng.], "Chronicle" office, 1867. 8°. pp. 202.

1012 D 97 a

With translator's autograph.

In blank verse, as are the two following parts.

A translation of Dante's Purgatorio, by D. JOHNSTON. Bath [Eng.], "Chronicle" office, 1867. 8°. pp. vii + (1) + 203. *Port.* 1012 D 97 b

With translator's autograph.

Portrait: — Mounted photograph of the "fresco by Giotto, in the Bargello at Florence, discovered in 1841 [read 1840]."

A translation of Dante's Paradiso, by D. JOHNSTON. Bath [Eng.], "Chronicle" office, 1868. 8°. pp. vii + (1) + 201. *Front.* 1012 D 97 c

With translator's autograph.

Frontispiece: — Mounted photograph of the "monument to Dante in the church of the Santa Croce, in Florence."

The celestial pilot [Purg. ii. 13-51]. — The terrestrial paradise [Purg. xxviii. 1-33]. — Beatrice [Purg. xxx. 13-33, 85-99; xxxi. 13-21]. [Translated by H. W. LONGFELLOW.] (*In* Longfellow, H. W. Poetical works. Vol. i. Leipzig, B. Tauchnitz, 1856. 16°. pp. 45-49. — Poems. Vol. i. Boston, J. R. Osgood and Co., 1877. 16°. pp. 52-56.)

1013 A 165; 2226 E 7

In blank verse. First printed in Longfellow's "Voices of the night," 1833.

— *Same.* (*In* Longfellow, H. W., editor. The poets and poetry of Europe. Philadelphia, Porter and Coates, 1871. 4°. pp. 522-523.) 1 E 31

— *Same.* (*In* Longfellow, H. W. Poetical works. Vol. vi. Boston, etc., Houghton, Mifflin and Co., 1893. sm. 8°. pp. 333-341.) 2226 E 12 b

A slightly revised version with footnote readings from the original rendering, and "for the convenience of the reader, who may wish to make the comparison, the final form of the passages, as presented in the complete translation of the Purgatorio, is subjoined in small type."

"These translations are of interest in many respects, but especially as showing that Mr. Longfellow had already adopted the principle of literal, verse for verse, unrhymed translation, which he adhered to when he undertook the task of translating the

whole of the Divine Comedy. The versions are of great beauty, and are embodied with little change in the complete work. But it is well worth while to compare the passages as they stand in the 'Voices of the night,' and in their place in the translation of the Divine comedy, in order to note the later revision which the poet gave to them, and to mark the signs it affords of increased simplicity, literalness, and perfected art. The comparison is an instructive study of the refinement of poetic expression. The last touch, the hardest part of the artist's task according to the proverb of the Greek sculptor, perfects the work." — C. E. Norton, in the *First annual report of the Dante Society*, 1882, p. 19.

Three cantos [xxiii-xxv] of "Paradiso," [translated by H. W. LONGFELLOW]. (*In* the Atlantic monthly. Jan. 1864. Vol. xiii, pp. 47-55.)

With marginal notes. These cantos underwent some changes before going into the finished work of 1867.

The divine comedy, translated by H. W. LONGFELLOW. Boston, Ticknor and Fields, 1867. 3 v. 4°. 1013 G 48-50

Each volume is prefaced by two of Longfellow's six sonnets on translating the Divina commedia.

Illustrations: — i. p. 343. L' ottimo commento; pp. 343-344. Villani's notice of Dante, [translated by H. E. Napier]; pp. 344-345. Letter of frate Ilario; p. 346. Passage from the Convito, l. iii; pp. 346-347. Dante's letter to a friend, [translated by U. Foscolo]; pp. 347-353. Portraits of Dante, by C. E. Norton; pp. 353-356. Boccaccio's account of the Commedia, [translated by Mrs. Bunbury]; pp. 356-359. The posthumous Dante, by J. R. Lowell; pp. 359-361. The scholastic philosophy, [by H. H. Milman]; pp. 361-373. Homer's Odyssey, bk. xi; pp. 373-386. Virgil's Aeneid, bk. vi; pp. 387-392. Cicero's Vision of Scipio; pp. 393-397. Hell, purgatory, and heaven, [by H. H. Milman]; pp. 397-399. The vision of frate Alberico, [by T. Wright]; pp. 399-404. The vision of Walkelin, [by] Odericus Vitalis; pp. 405-409. From the life of St. Brandan, edited by T. Wright; pp. 410-411. Icelandic vision, from the poetic Edda; pp. 412-413. Anglo-Saxon description of paradise, from the Phoenix.

ii. pp. 365-375. The hero as poet, by T. Carlyle; pp. 375-382. Dante, [by] T. B. Macaulay; pp. 382-384. Dante and Milton, [by] T. B. Macaulay; pp. 384-390. The Italian Pilgrim's progress, [by] L. Hunt; pp. 390-394. Dante and Tacitus, by H. H. Milman; pp. 394-400. Dante's landscapes, [by] J. Ruskin; pp. 401-402. Dante's creed, from the *Foreign quarterly review*; pp. 403-410. The Divina commedia, from the German of Schelling.

iii. pp. 387-389. Le Dante, [by] Voltaire; pp. 389-392. La Divine comédie, [by] Rivarol; pp. 393-394. Notes sur le Dante, par A. de Lamartine; pp. 394-403. La Comédie divine, [by] E. Quinet; pp. 403-407. La philosophie italienne, [by] Ozanam; pp. 407-410. La Divine comédie, [by] Lamennais; pp. 411-419. Dante, imitateur et créateur, [by] Labitte; pp. 420-424. Cabala, [by] Stehelin.

"The only merit my book has is that it is exactly what Dante says, and not what the translator imagines he might have said if he had been an Englishman. In other words, while making it rhythmic, I have endeavored to make it as literal as a prose translation." — From Longfellow's correspondence.

— *Same.* London, G. Routledge & Sons, 1867. 3 v. 8°. 1012 D 90-92

Paged continuously.

— *Same.* Authorized ed. Leipzig, B. Tauchnitz, 1867. 3 v. bd. in 1. 16°. (Collection of British authors. Tauchnitz ed. 901-903.)

1012 D 93

— *Same.* Boston, J. R. Osgood and Co., 1872. 3 v. 16°. 6 D 34-36

— *Same.* Vol. i. Boston, J. R. Osgood and Co., 1877. 4°. 1013 G 51

Reissue of the quarto ed. of 1867.

— *Same.* Boston, etc., Houghton, Mifflin, and Co., 1884. 12°. pp. viii + (2) + 760. 1012 D 94

— *Same.* [Edited, with an introductory note, by H. E. Scudder.] Boston, etc., Houghton, Mifflin and Co., (cop. 1886). 3 v. 8°. 3 *ports.* of translator. (Works of H. W. Longfellow. Standard library ed. Vols. ix-xi.) 1012 D 96 a-c

In this edition are included the added notes, "made from time to time by Mr. Longfellow, during the later years of his life," which Mr. Norton printed in the fourth annual report of the Dante Society; the further illustrations to the Purgatorio, which were there merely referred to, are here printed in full.

— *Same*. With an introduction by H. Morley. 3^d ed. London, *G. Routledge and Sons*, 1887. 12°. pp. xii + 339. (Morley's universal library. 28.)

1012 D 95 a

Reissue of an ed. of 1886 [1885].
pp. (iii)–vii, Introduction.
Without the notes or "illustrations."

— *Same*. 4th ed. London, *G. Routledge and Sons*, 1891. 12°. pp. xii + 339. (Morley's universal library. 28.)

1012 D 95 b

Reissue of preceding ed.

* Passages from Longfellow's version are found in Scaramuzza's "Galleria dantesca," 1880, and Stradanus' "Dante; illustrations to the Divine comedy," 1892, and the various editions of M. F. Rossetti's "Shadow of Dante."

Translations from Dante, [by J. H. MERIVALE]. (*In* Merivale, J. H. Poems, original and translated. A new and corrected ed. London, *W. Pickering*, 1844. 16°. Vol. ii, pp. 207–248.)

1012 D 65 b; 1821 A 34

In terza rima. The passages translated are Inf. iii; v. 25–142; vi. 34–100; viii. 31–64; x; xiii; Purg. ii. 67–133; iii. 103–145; vi. 59–151; viii. 1–18, 109–139; xi. 90–142; Par. xv. 97–145; xvii. 13–142.

The divine comedy, translated verse for verse from the original into terza rima by J. I. MINCHIN. London, *Longmans, Green and Co.*, 1885. 8°. pp. lxxvi + 390.

1012 E 15

pp. iii–vii, Preface; pp. ix–xxii, Contents, [arguments to each canto]; pp. xxiii–lv, Introduction; pp. lvii–lxxvi, The obligations of Dante to Virgil.

"In my opinion Dante cannot be fairly represented to the English reader without his triple rhyme. . . . Fidelity to the original is a translator's first duty, and that I have refused to sacrifice in any attempt at metrical ornament."—pp. v–vi.

Divine comedy, consisting of the Inferno, Purgatorio & Paradiso; a version in the nine-line metre of Spenser, by G. MUSGRAVE. The Inferno, or Hell. London, *Swan Sonnenschein & Co.*, 1893. sm. 8°. pp. xxiv + 247. Plan.

1012 E 37

pp. v–vi, Preface; pp. vii–xviii, Narrative table of contents, [arguments]; xix–xxii, Brief chronological table of the age of Dante; p. xxiii, Table of the 3 kinds of sin, the 9 circles, the sinners and their punishments; p. xxiv, Table of the custodians of the nine circles, and their symbolic significance.

The translator's aim was "to convey a vivid impression; to make his version simple and readable; to maintain a sensitive fidelity to the spirit of the original, while avoiding all false literalism or adherence to the mere letter."

The divine comedy; a version in the nine-line metre of Spenser, by G. MUSGRAVE. The Inferno, or Hell. New York, *Macmillan and Co.*, 1896. sm. 8°. pp. xxiv + 247. 2 folded plates.

1012 E 38

The translation considerably revised.
Plates:—Plans of the universe and of hell.

The divine comedy, translated by C. E. NORTON. Boston, *etc.*, *Houghton, Mifflin and Co.*, 1891–92. 3 v. sm. 8°.

1011 D 47–49

I, pp. xi–xxiv, Introduction; pp. xxv–xxvi, Aids to the study of the Divine comedy.

In prose. "I have tried to be as literal in my translation as was consistent with good English, and to render Dante's own words in words as nearly correspondent to them as the difference in the languages would permit. . . . Of the charm, of the power of the poem such a translation can give but an inadequate suggestion; the musical bond was of its essence, and the loss of the musical bond is the loss of the beauty to which form and substance mutually contributed and in which they were both alike harmonized and sublimated."—Introduction.

— *Same*. Large-paper ed. Cambridge, *Riverside Press*, 1892. 3 v. 8°. No. 45 of an edition of 250 copies.

1012 E 24–26

Translation of the Divina commedia, by E. O'DONNELL. London, *T. Richardson and Son*, 1852. 16°. pp. xvi + 519. Port., 3 plates, and orn.

1012 D 75

pp. vii–viii, To the reader; pp. ix–xvi, Index of Dante's vision, [arguments to each canto]; pp. ix–xviii, Preface; pp. 19–35, Life of Dante.

In prose. "I have translated, as far as the original text would allow, a few of the first cantos, as literally as possible."

— p. vii.

Plates:—Engraved plans of hell, purgatory, and paradise.

Portrait:—A weak and distorted reproduction of the Raphael Morghen engraving.

[Selections from the Divina commedia, translated by Mrs. M. O. W. OLIPHANT.] (*In* Oliphant, Mrs. M. O. W. Dante. 1877.—*Same*. 1887.)

In terza rima. The passages translated are Inf. i. 61–84, ii. 52–117, iii. 23–51, iv. 7–45, v. 73–142, viii. 25–64, ix. 64–102, x. 22–93, xiii. 1–54, xiv. 1–42, xv. 13–60; of the Purgatorio and Paradiso only fragments are rendered.

The first ten cantos of the Inferno, newly translated into English verse [by T. W. PARSONS]. Boston, *W. D. Ticknor*, 1843. 8°. pp. 83. Port.

1012 D 86 a

pp. 5–6, On a bust of Dante; p. 8, Description of the Inferno of Dante. pp. 69–72, Notes; pp. 73–83, A word more with the reader.

Parsons had previously attempted a version in terza rima. "I have now endeavored to follow him, for a little, in a metre which permits a closer transcript of his meaning. That which seemed the most eligible is the stately and solemn quatrain, the stanza of Gray and of Dryden. This is the nearest approach to the lengthened harmony of the Italian terza rima which is recognised by English ears. It is more than a resemblance,—as far as it is carried, it is the same."—p. 74.

"Ranks with the best for spirit, faithfulness, and elegance."—Lowell, *Dante*, 1876, p. 25.

"It does more justice to Dante in its freedom than the others [by Dayman and Ford] in their constraint. The Divine comedy rendered in this manner remains at least a poem. But its tone is not that of Dante's poem; its merits are its own."—Norton, *Dante and his latest English translators*, 1866.

"It appears to me to possess in a remarkable degree the fluency, vivacity, and harmony of original composition. This unavoidably is effected at the expense of some departure from Dante's grave and sedate character, though his general meaning is faithfully given."—H. F. Cary, *Memoir*, vol. ii, p. 341.

Portrait:—Outline engraving of a bust of Dante. Inscription: . . . "maggior di lui qui non fu mai."—Michel-Angelo Buonarroti. "D. G. Johnston sc."

Seventeen cantos of the Inferno, [translated by T. W. PARSONS]. Boston, *J. Wilson and Son*, 1865. 4°. pp. viii + 104 + [ix]–xi.

1012 D 86 b

With translator's autograph. pp. vii–viii, To the Duke of Sermoneta, [prefatory letter]; pp. [ix]–xi, On a bust of Dante.

"An humble tribute from New England to the coming celebration, in Florence, of the six hundredth birth-day of Dante."

— p. vii.

The story of Ulysses; an episode from Dr. PARSONS' translation of the Inferno, [xxvi. 25–142]. (*In* the Galaxy. Aug. 1866. Vol. i, pp. 605–607.)

1019 Y 216

The first canticle, Inferno, of the Divine comedy, translated by T. W. PARSONS. Boston, *De Vries, Ibarra and Co.*, 1867. 4°. pp. (1) + 216. Port.

1012 D 86 c

With translator's autograph.

Portrait:—Mounted photograph of the so-called death-mask.

— *Same*. New York, *G. P. Putnam and Son*, 1867. 4°. pp. (1) + 216.

1012 D 87 a

Reissue of the preceding.

[Purgatorio, i–xxi, xxx, translated by T. W. PARSONS.] [New York, 1870–83.] 8°. 22 pts. bd. in 1 v.

1012 D 88 b

"*Catholic world*, Nov. 1870, Jan., Sept. 1872, Dec. 1873, Dec. 1874, Feb., April, May, June 1873, June 1870, Nov. 1873, Feb. 1874, Dec. 1870, July 1874, May 1877, May 1878, July 1878, April, July, Dec. 1880, Dec. 1881, April 1883." Some of the cantos are furnished with notes and comments.

Purgatorio, canto fifteenth, translated by T. W. PARSONS. *Proof*. 2 galley.

1012 D 88 b

Inserted in the preceding vol. though not the proof for the canto as it appeared in the *Catholic world*. The typography and reading both differ. Where published?

Accompanied by an autograph letter from Mrs. Parsons.

The Ante-Purgatorio, [i-ix,] translated by T. W. PARSONS. Cambridge, *J. Wilson and Son*, August, 1875. 8°. pp. 46. 1012 D 87 b

— *Same*. London, *Hatchards*, 1876. 4°. pp. (ii) + 62. 1012 D 88 a

The divine comedy, translated into English verse by T. W. PARSONS; with a preface by C. E. Norton and a memorial sketch by L. I. Guiney. Boston, *etc.*, *Houghton, Mifflin and Co.*, 1893. sm. 8°. pp. xix + 353. 1012 D 89 a

pp. v-ix, Preface; pp. xi-xix, T. W. Parsons: 1810-1892. Complete to Purg. xxii. Of the remainder of the *Commedia* it contains Purg. xxiv, xxv. 118-139, xxvi. 1-40, xxvii, xxviii. 34-110, xxx, xxxi. 1-90, xxxiii. 1-33, 64-135; Par. i. 1-35, iii. 109-123, v. 73-78, xi. 43-84.

The preface is a reprint of the remarks made by Mr. Norton at the annual meeting of the Dante Society, May, 1893. The volume was edited by Miss Guiney.

— *Same*. Boston, *etc.*, *Houghton, Mifflin and Co.*, 1896. sm. 8°. pp. xix + 353. 1012 D 89 b
A reissue of the ed. of 1893, with a few corrections.

Translations from Dante, Petrarch, Michael Angelo, and Vittoria Colonna, [by W. PIKE]. London, *C. K. Paul & Co.*, 1879. 16°. pp. xv + 372. 1013 A 160

pp. 3-93, translations of selected passages from the *Inferno*, together with Purg. ii. 67-133, vi. 58-151, viii. 1-6, xi. 1-24, 93-99, xxx. 22-145, xxxi. 1-66; Par. xv. 85-148, xvii, xxxiii. In terza rima.

"I have used the excellent translations by Longfellow and Pollock to check my own. . . . The translation of the last canto of the *Paradiso* is by a lady, who has also helped me in the revision of the *Divina commedia*, and by many valuable suggestions." — p. v.

pp. 95-110, Minor poems.

The divine comedy: *Inferno*, translated by W. PIKE. London, *C. K. Paul & Co.*, 1881. 16°. pp. xv + (1) + 214. 1012 E 6

"The work was done principally without access to my books. . . . Terza rima was adopted without consideration, and persevered in partly because it had been begun; but it is open to question whether the *Divina commedia* is not best translated in blank verse." — pp. v-vi.

The *Divina commedia*; samples of a new translation by E. H. PLUMPTRE. London, *etc.*, *Cassell, Pether, Galpin & Co.*, [1883]. 8°. pp. 23 + (1). 1012 E 18

With translator's autograph. p. 2, To R. W. Church, [sonnet]; p. 3, Preface; pp. 5-23, *Inferno*, [i-iv; v. 73-142; xxxiii. 1-75]; p. [24], Epilogue, to W. E. Gladstone, [sonnet].

In terza rima. These cantos underwent some changes before going into the finished work of 1886-87. Further fragmentary "samples" were included in Plumptre's "The Purgatorio of Dante: a study in autobiography," 1884.

— *Same*, another copy. 1012 E 19

With autograph and ms. annotations of the translator.

The *Commedia* and *Canzoniere*; a new translation, with notes, essays, and a biographical introduction, by E. H. PLUMPTRE. London, *W. Isbister*, 1886-1887. 2 v. 8°. 2 *portrs.* 1012 E 16-17

I, pp. v-vii, Dedication sonnets; pp. ix-xx, Preface; pp. xxi-xxiv, Table of contents; pp. xxv-xxviii, List of abbreviated references; pp. xxix-cxxviii, Life of Dante; pp. cxxviii-cxxxi, Note [on Irmer's "Die Romfahrt des Kaiser Heinrich's VII"]; pp. 1-374, *Hell*; Purgatory; pp. 375-386, Index of subjects and names; pp. 387-388, Index of Scripture texts.

II, pp. vii-viii, Preface; pp. ix-xiii, Table of contents; p. xiv, Errata; pp. 1-106, *Paradise*; pp. 107-317, *Canzoniere*; pp. 318-325, Dante's Confession of faith; pp. 326-341, Eclogues; pp. 345-408, The genesis and growth of the *Commedia*; pp. 409-503, Estimates, contemporary and later; pp. 504-528, Dante as an observer and traveller; pp. 529-532, Portraits of Dante; p. 533, L'envoi, [sonnet] to H. T. P.

Portraits: — Dante. (1) Chromo-lithograph. "Facsimile of a portrait by Giotto, discovered in 1841 [read 1840] in the Bargello at Florence from a tracing by Seymour Kirkup, Esq., made previously to the restoration of the fresco and now the property of the Rt. Hon^{ble}. Lord Vernon. Reduced by permission from the chromo-lithograph published by the Arundel Society. Vincent Brooks, Day & Son, chromo-lith." (2) Lithograph on

India paper, mounted. "From the Torrigiani bust at Florence. Made from a cast taken after death at Ravenna, A. D. 1321. Vincent Brooks, Day & Son, lith."

— *Same*. Boston, *etc.*, *Houghton, Mifflin and Co.*, 1887-88. 2 v. 8°. 2 *portrs.* 1011 D 45-46
Reissue of foregoing ed.

The divine comedy; or, The *Inferno*, Purgatory, and *Paradise*. Rendered into English by F. POLLOCK. With fifty illustrations by George Scharf, jun., engraved by Dalziel. London, *Chapman and Hall*, 1854. 8°. pp. xxix + (1) + 580. *Frontisp.*, *port. in title*, and *wdets.* 1012 D 77

pp. vi-ix, Preface; pp. xi-xiv, Notice of Dante from Giovanni Villani, Florentine chronicles, book ix, chap. 136.

In blank verse. "It has been my endeavour . . . to be strictly literal in the rendering of the original Italian into the English of our own times, so far as I found it possible, regard being had to the idioms of the two languages, and to the preservation of a metrical form." — p. vii.

Frontispiece: — God sustaining the universe. From the fresco in the Campo Santo at Pisa.

Illustrations: — The greater number are after Flaxman. On p. xi, a woodcut of Michelino's fresco in the Duomo of Florence.

Portraits: — Woodcuts of the portrait of Dante from Raphael's Parnassus, on title-page, and of the so-called death-mask, on p. 567.

Cantos from the *Divina commedia*, translated into English verse by C. POTTER. London, *Digby, Long and Co.*, 1896. sm. 8°. pp. 128. 1012 E 39

The cantos are *Inf. i, iv, v, Purg. i-iii, xvii-xxxiii, Par. ii, vii*, and fragments from *xxv, xxxiii*; in a modification of the stanza of Gray's "Elegy" having an Alexandrine for the fourth line.

Divina commedia, translated into English, in the metre and triple rhyme of the original, with notes, by MRS. [C. H.] RAMSAY. London, *Tinsley Bros.*, 1862-63. 3 v. 16°. 1012 D 82-84

[I, pp. v-vii, Preface.

"The faithfulness of a translation consists, not merely in the sense, but likewise in the sound; and therefore I have preferred attempting the very difficult triple rhyme of the original, rather than the easier task of writing in blank verse. I have also, as far as possible, kept the same words, the same rhymes, as in the original, and even its occasionally almost grotesque peculiarities." — [Vol. i], p. vi.

The comedy. Pt. 1: the *Hell*, translated into blank verse by W. M. ROSSETTI, with introductions and notes. London, *etc.*, *Macmillan and Co.*, 1865. 16°. pp. xxxiv + 248. 1012 D 85

pp. i-vi, Preface; pp. vii-xx, Biographical memorandum (mainly from Boccaccio); pp. xxi-xxxiv, General exposition; analogy of the punishments to the sins.

"The aim of this translation may be summed up in one word — literality. . . . Various shortcomings in form, from a literary point of view, are the result." — *Preface*.

Selections from this translation are found in the various editions of M. F. Rossetti's "Shadow of Dante."

The Purgatory (i-xxvii); an experiment in literal verse translation by C. L. SHADWELL, with an introduction by W. Pater. *Ital. and Eng.* London, *etc.*, *Macmillan and Co.*, 1892. 8°. pp. xxviii + 411. 1012 E 28

pp. v-xii, Preface; pp. xiii-xxviii, Introduction.

"The metre chosen is that used by Andrew Marvell in his well-known Horatian 'Ode to Cromwell.'" — p. vii.

The divine comedy; a translation by J. R. SIBBALD. Vol. i. *Inferno*. Edinburgh, *D. Douglas*, 1884. 8°. *Port.* 1012 E 12

Has also a special title-page, "The *Inferno*; a translation with notes and an introductory essay."

pp. vii-viii, Preface; pp. xvii-cix, Florence and Dante; pp. cx-cxix, Giotto's portrait of Dante.

In terza rima. "Not offered as being always closely literal." — p. vii.

Portrait: — Lithograph of the Bargello portrait, copied with some freedom from the chromo-lithograph of Kirkup's sketch in vol. iii of Lord Vernon's ed. of the *Inferno*, 1858-65.

[Inf. xxviii. 112-142, translated by W. FLOWER.] *Ital. and Eng.* (*In* Flower, W. Dante; a defence of the ancient text of the "Divina commedia." 1897. pp. 7-8.)

In blank verse.

Apotheosis of Beatrice [Purg. xxx. 28 *et seq.* translated by] Z. GAZOLA. — Thanksgiving and prayer of Dante to Beatrice [Par. xxxi. 79-93, translated by] P. EDLMANN. *Ital. and Eng.* (*In* Saggi letterari delle alunne del R. Istituto dell SS. Annunziata. 1890. pp. 96-99.)

In prose.

[Inf. xxxii. 1-75, translated by E. D. GRIFFIN.] (*In* Griffin, E. D. Dante. 1831.)

In blank verse.

[Inf. xxxi. 34-81, translated by (J. H.) L. HUNT.] (*In* Hunt, (J. H.) L. Imagination and fancy; or, Selections from the English poets, with an essay in answer to the question "What is poetry?" New York, Wiley and Putnam, 1845. sm. 8°. pp. 8-10.)

1706 E 25

In blank verse.

Story of Paulo and Francesca [Inf. v. 70-142]. — Story of Ugolino [Inf. xxxii. 124-139; xxxiii. 1-90]. — Picture of Florence in the time of Dante's ancestors [Par. xv. 97-129]. [Translated by (J. H.) L. HUNT.] *Ital. and Eng.* (*In* Hunt, (J. H.) L. Stories from the Italian poets. London, Chapman and Hall, 1846. 8°. Vol. i, pp. 391-395, 401-407, 409-411, — and in later editions.)

1014 F 21

The first in terza rima, the second in heroic couplets, and the third in blank verse. The first and second are reprinted, with notes, in Hunt's "Poetical works," Boston, 1857, vol. ii, pp. 220-227, (1017 C 164), — *same*, 1859, (1842 H 952).

Purgatory, canto vi. [127-151]. — Count Ugolino; Hell, canto xxxiii. [1-90]. — Purgatory, canto xxiv. [79-90]. [Translated by H. E. NAPIER?] (*In* Napier, H. E. Florentine history from the earliest authentic records to the accession of Ferdinand the third. Vol. i. London, E. Moxon, 1846. sm. 8°. pp. 640-643.)

3838 E 15

In blank verse.

Francesca di Rimini, [Inf. v. 73-142, translated by] J. P. (*In* Tait's Edinburgh magazine. May, 1850. Vol. xvii, p. 269.)

In blank verse.

[Inf. xxxiii. 1-72, translated by T. ROSCOE.] (*In* Simonde de Sismondi, J. C. L. Historical view of the literature of the south of Europe, translated by T. Roscoe. 2^d ed. London, H. G. Bohn, 1846. 16°. Vol. i, pp. 266-269.)

6 C 1

"The editor has ventured to attempt an original translation, in which he has preserved, in the English, the form of the Italian terza rima, and has adhered as literally as possible, and line for line, to the original. This species of verse is certainly difficult in our own language, to which, however, it is much more congenial than to the French."

Francesca da Rimini [Inf. v. 112-142]. [Translated by] D. G. ROSSETTI. (*In* the Athenæum. Jan. 11, 1879. p. 49.)

In terza rima.

— *Same*. (*In* Rossetti, D. G. Poems. Boston, Roberts Brothers, 1883. sm. 8°. pp. 250-251.)

1842 R 654

— *Same*. (*In* Rossetti, D. G. Collected works, edited with preface and notes by W. M. Rossetti. London, Ellis and Scrutton, 1886. sm. 8°. Vol. ii, pp. 405-406. — *Same*. London, Ellis and Elvey, 1890.)

1842 R 652; 1014 A 135

p. 406, "La Pia," Purg. v. 130-136. — *Same*. (*In* Inferno, condensed [from the translation by J. A. Carlyle]. (1894.) pp. 27-28.)

Ugolino, from the Inferno, canto xxxiii. 22-75, translated by [T.] MEDWIN, and corrected by [P. B.] SHELLEY. (*In* Shelley, P. B. Poetical works, edited by H. B. Forman. London, Reeves and Turner, 1882. 8°. Vol. iv, pp. 244-247.)

1821 D 75

In terza rima. "At Shelley's request and with his assistance, I attempted to give the Ugolino, which is valuable to the admirers of Shelley, on account of his numerous corrections, which almost indeed make it his own." — Medwin, *Life of Shelley*, 1847.

— *Same*. (*In* Shelley, P. B. Complete poetical works, edited by G. E. Woodberry. Boston, etc., Houghton, Mifflin and Co., 1892. sm. 8°. Vol. iv, pp. 203-205.)

1821 E 4

"Medwin published a version, of which this is the corrected form, in 'Sketches in Hindoostan, with other poems,' 1821. Forman conjectures that he ascribes less to Shelley, by the italics, than was due. There is reason to believe that this is true. Shelley is said to have complained . . . that some of his translations had been carried off by Medwin." — pp. 424-425.

Matilda gathering flowers, from the Purgatorio, canto xxviii. 1-51. [Translated by P. B. SHELLEY.] (*In* Shelley, P. B. Poetical works, with notes by W. M. Rossetti. London, E. Moxon, Son & Co., 1870. sm. 8°. Vol. ii, pp. 461-462.)

1821 E 12

In terza rima. With notes. First printed in Medwin's "The angler in Wales," 1834.

— *Same*. (*In* Shelley, P. B. Poetical works, edited by H. B. Forman. London, Reeves and Turner, 1882. 8°. Vol. iv, pp. 241-244.)

1821 D 75

— *Same*. (*In* Shelley, P. B. Poetical works, edited by E. Dowden. London, Macmillan and Co., 1890. sm. 8°. pp. 639-640.)

11 E 11

— *Same*. (*In* Shelley, P. B. Complete poetical works, edited by G. E. Woodberry. Boston, etc., Houghton, Mifflin and Co., 1892. sm. 8°. Vol. iv, pp. 200-203.)

1821 E 4

With variant readings, and note, pp. 423-424.

[Fragments of Inf. i, ii, translated by J. TAAFE.] (*In* [Taaffe J.] A comment on the Divine comedy. 1822.)

"Long before seeing Mr. Cary's translation, I had begun to attempt one [in terza rima]. That translation of mine I have since suppressed; yet not until two cantos were printed, as well as the comments on them." — p. 22, *op. cit.* Extracts from the translated passages are given in the above, and in the *Monthly review*, Nov. 1823, vol. cii, pp. 225-242.

Cacciaguida's prophecy of Dante's banishment [Par. xvii. 46-72, 100-138, translated by] B. TEMPEST. (*In* the Week. Dec. 15, 1893. Vol. xi, p. 58.)

A free translation in terza rima.

Paolo and Francesca, [Inf. v. 70-138, translated by] W. T. THORNTON. (*In* the Spectator. June 7, 1879. Vol. lii, p. 725.)

In terza rima.

* * See also Calvert, G. H. Dante and his latest translators. 1868.

Chapman, Miss E. R. The meeting of Dante and Beatrice in the earthly paradise; a paraphrase of cantos xxx and xxxi of the Purgatorio. 1887.

Parsons, T. W. Paraphrase of a passage in Dante. 1893.

Plumptre's (Dean) translation of Dante; [review]. 1888.

S. Translations of Dante. 1833.

[Wharton, R. Fables. 1804.]

FRENCH.

Fragments d'une ancienne traduction française de Dante, [Inf. i, iii, v, xxxii, xxxiii, edited by] C. CASATI. [Paris, 1864.] 8°. pp. (17). 1013 D 3

"Bibliothèque de l'école des chartes, mars-avril, 1864, 5^e série, tom. v," pp. 304-320.

In terza rima. From the Turin ms.

* In 1848, in his preface to the Latin translation of the Divina commedia by G. dalla Piazza, pp. xxx-xxxv, Witte printed from the Turin and Vienna mss. transcriptions of the Old French translations of Inf. v. 72-142. That from the Turin ms. was reprinted by Tommaseo in his "Dante e i suoi traduttori," 1855, and by "L. S." in his article "Bibliografia dantesca," 1855, and both the Turin and Vienna readings are given by Topin in his translation of the Paradiso, 1862, tom. i, pp. 149-152.

Traduction en vers inédite de la Divine comédie [Inf. ii, iv], d'après un manuscrit de xv^e siècle de la bibliothèque de l'Université de Turin, par C. Casati. *Ital. and French.* [Lille, 1872.] 8°. pp. (23).

1013 D 2
"Mémoires de la Société des sciences de Lille, 1872," pp. 447-469.

Cette traduction a le rare mérite de reproduire le texte de Dante avec plus de fidélité qu'aucune autre : elle suit l'original mot à mot, et reproduit même les paroles italiennes avec la facilité que lui donne la langue du temps. Ce langage, presque contemporain de l'original, en rend bien mieux que la langue moderne la forme et la couleur. — p. 447.

Traductions en vers, anciennes et inédites [Inf. i-iii]. (*In* L'enfer, mis en vieux langage François par E. Littré. 1879. pp. xxvii-xliii.)

From the Turin ms.
Il canto x dell' Inferno; saggio della più antica traduzione francese dell' Inferno, [edited by C. Salvioni]. *Ital. and French.* [Bellinzona, 1889.] 8°. pp. 19.

1013 D 4
"Nozze Fanciola - Chicheri." "Edizione di 50 esemplari." Lacks the first two pp. p. 9, Avvertenza.

From the Turin ms.
See also Renier, R. Sulla più antica versione francese di Dante, 1889.

Les plus anciennes traductions françaises de la Divine comédie, publiées pour la première fois d'après les manuscrits, et précédées d'une étude sur les traductions françaises du poème, par C. Morel. Paris, H. Welter, 1897, '95. 2 v. 8°. *Portrs., facsim., and Album of illustrations.* 1013 D 1 a-b

Part ii is dated 1895. A supplement, consisting of a philological comment by E. Stengel, is announced as in preparation.

1. *Texts.* pp. iii-v, Avertissement; pp. 1-191, L'enfer, manuscrit de Turin, [with facsimiles of the Italian text and translation of Inf. i. 37-66, and of the translation of Inf. xxxi. 67-96]; pp. 193-586, Manuscrit de Vienne: Dédicace, L'enfer, Le purgatoire, Le paradis, [with facsimile of Inf. ix. 35-62]; pp. 587-603, Le paradis, chants i, xi, xv et xvii (fragments), [translated by F. Bergaigne]; p. 603, Triple rondeau sur le dit chappitre en l'honneur de saint Dominique; pp. 605-623, Annotations diverses pour aider à l'intelligence des deux anciennes versions françaises de l'Enfer des mss. de Turin et de Vienne.

2. *ILLUSTRATIONS.* Three fascicles. (1) Illustrations du ms. L. iii. 17 de la Bibliothèque nationale-universitaire de Turin. (2) Miniatures des mss. de la Bibl. nationale nouv. acq. franç. 4119 et 4530, [fragments d'une traduction du Paradis de Dante par F. Bergaigne]. (3) Trois miniatures du ms. Italien 2017 de la Bibliothèque nationale, [L'enfer de Dante avec le commentaire de Guiniforte delli Bargigi].

Portraits: — DANTE. (1) "Fresque de Santa Maria in Porto, près Ravenne." (2) "D'après une fresque d'A. Orcagna à Santa Maria Novella de Florence." BEATRICE. "D'après une fresque d'A. Orcagna à Santa Maria Novella de Florence."

La divine comédie. Paris, H. Gautier, n. d. sm. 8°. pp. 32.

1013 E 53
Prose summary. pp. 1-2, Vie de Dante; pp. 3-18, L'enfer, [i-xxx]; pp. 19-26, Le purgatoire, [i-xvii]; pp. 27-32, Le paradis, [i-xiii].

La divine comédie, rédigée pour servir à la narration, à la description et à l'illustration de la Galerie dantesque. [Rome, Aureli et Comp., 1860.] 8°. pp. 38.

1018 C 317
In volume lettered "Miscellanea dantesca."

L'enfer, traduction en vers français, avec une introduction et des notes à chaque chant, par R. ALBY. Chant vi. *Ital. and French.* Milan, Guigoni, 1874. 12°. pp. 23.

1013 E 38
"Ne se vend pas." pp. 3-4, *Errata corrigée* pour la traduction en vers français du poème de l'Enfer, chants i-iii; pp. 5-6, Argument du chant vi. pp. 19-23, Notes du chant vi.

In a modification of the terza rima, with the rhyme-scheme a a b c c b.

— Same. Chants xxxii et xxxiii. *Ital. and French.* Milan, Guigoni, 1878. 12°. pp. 61.

1013 E 39
"Ne se vend pas." p. 56, Variantes; pp. 57-61, Notes.

La comédie, traduite en vers selon la lettre et commentée selon l'esprit; suivie de la Clef du langage symbolique des fidèles d'amour, par E. AROUX. Paris, *héritiers J. Renouard*, 1856. 2 v. 8°.

1013 D 81-82

Paged continuously. The date on the covers is 1857.

i, pp. vii-xxxi, Quelques mots seulement; pp. 1-618, L'enfer, Le purgatoire, [with notes at bottom of page].

ii, pp. 619-785, Le paradis, [translation only]; pp. 787-1256, Le paradis de Dante illuminé *à giorno*; pp. 1259-1280, L'hérésie de Dante démontrée par Francesco de Rimini; pp. 1281-1300, Preuves supplémentaires; pp. 1301-1327, Arrêté de compte avec la critique; pp. 1329-1341, Appendice, [Les Platoniciens et les Averroistes; Analyse critique du poème de Tristan de Léonois]. *At end*, pp. 39, Clef de la Comédie de Dante.

L'enfer, traduit de l'italien, suivi de notes, par un membre de la Société Colombarie de Florence [*i. e.*, A. F. ARTAUD DE MONTOR]. Paris, J. Smith, 1812. 8°. pp. xxiv + 445 + (1). *Frontisp.* 1013 D 23

In prose.
pp. v-xiv, Avertissement; pp. xv-xxiv, Table des argumens. pp. 221-443, Notes; pp. 444-445, Supplément au catalogue des éditions de la Divine comédie, inséré à la fin de la traduction du Paradis.

Among the notes are included fragmentary French translations by Chabanon, Gassendi, and Masse, and a Latin translation of the Ugolino episode by Lebeau.

Frontispiece: — Plan of hell. "Manetti inv. Forssell del. & sculp."

Le purgatoire, traduit de l'italien, suivi de notes, par un membre de la Société Colombarie de Florence [*i. e.*, A. F. ARTAUD DE MONTOR]. Paris, J. J. Blaise, 1813. 8°. pp. xxiv + 405 + (3). *Frontisp.* 1013 D 24

pp. v-xvi, Avertissement; pp. xviii-xxiv, Table des argumens. pp. 221-401, Notes; pp. 402-405, Deuxième supplément au catalogue des éditions de la Divine comédie, inséré à la fin de la traduction du Paradis.

Frontispiece: — Plan of purgatory. "Gatine sculp."

Le paradis, traduit de l'italien, précédé d'une introduction, de la vie du poète, suivi de notes et d'un catalogue de 80 éditions de la Divine comédie; par un membre de la Société Colombarie de Florence [*i. e.*, A. F. ARTAUD DE MONTOR]. Paris, Treuttel et Würtz, 1811. 8°. pp. (581). *Port. and plate.*

1013 D 25

pp. v-xx, Introduction; pp. xxi-lxxvi, Vie du Dante; pp. lxxvii-lxxx, Analyse du poème de l'Enfer et du poème du Purgatoire; pp. lxxxix-lxxxviii, Table des argumens. pp. 217-462, Notes; pp. 463-488, Catalogue de 80 éditions du Dante.

Plate: — Plan of the heavens.

Portrait: — Engraving. "J. Stradan pt. Sisco sc."

L'enfer, traduit en français par A. F. ARTAUD. 2^e éd. *Ital. and French.* Paris, F. Didot, 1828. 3 v. 32°. 3 folded plates.

Has also an Italian t.-p., and is printed on blue paper.

i, pp. i-vii, Avant-propos; pp. ix-xxxi, Vie du Dante.

Plates: — Plans of hell, purgatory, and paradise. Same as those of the ed. of 1811-13 described above, except that that of purgatory is signed "Roehn del. Gatine sculp."

Le purgatoire, traduit en français par A. F. ARTAUD. 2^e éd. *Ital. and French.* Paris, F. Didot, 1830. 3 v. 32°.

Has also Italian t.-p. and is printed on blue paper.

i, pp. i-viii, Avant-propos.

Le paradis, traduit en français par A. F. ARTAUD. 2^e éd. *Ital. and French.* Paris, F. Didot, 1830. 3 v. 32°.

Has also Italian t.-p. and is printed on blue paper.

i, pp. [i-iv], A ma fille; pp. i-iv, Avant-propos.

La divine comédie, traduite en français par ARTAUD DE MONTOR. 3^e éd. Paris, F. Didot, 1846. 12°. pp. xxxii + 533.

1013 D 35
pp. v-xxxii, Introduction.

"Aujourd'hui, je me suis plus attaché au texte; j'ai repudié la périphrase, tout en évitant ce qui, chez nous, pouvait être blâmé. Pour me délivrer de ce dernier danger, je n'ai pas usé d'une réserve trop sévère, et l'on verra bien, dans cette dernière bataille contre le géant, tout ce que j'ai concédé au goût de ceux qui veulent Dante, toujours Dante, et rien que Dante, précisément comme ces présidents d'assises qui nous demandent un peu imprudemment, et sans restriction, la vérité, toute la vérité, et rien que la vérité."—p. xxix.

— Same, another copy. 1013 D 35 b

The date on the cover is 1848.

— Same. Paris, F. Didot, 1859. 12°. pp. xxviii + 533. 1013 D 35 c

Reissue of ed. of 1846.

— Same. Nouvelle éd., revue avec le plus grand soin. Paris, Garnier frères, [1890]. 12°. pp. xxviii + 448. Frontisp. 1013 D 36

Frontispiece:—Woodcut. Illustration to Inf. vi, after Yan' Dargent.

— Same, another copy. 1013 D 36 b

Differs from preceding only in the printing of the inscription on the frontispiece.

La divine comédie, traduite en français et annotée par ARTAUD DE MONTOR. Nouvelle éd., précédée d'une préface par L. Moland; illustrations de Yan' Dargent [*pseud.*]. Paris, Garnier frères, 1879. 1.8°. pp. xii + xxiii + 592. Illus. 1013 G 55
pp. i-xii, Préface. [by L. Moland]; pp. i-xxiii, Introduction. pp. 401-582, Notes.

* Passages from Artaud de Montor's version accompany Flaxman's "Composizioni concernenti la Divina commedia," [1833-35].

Le paradis, chants i, xi, xv et xvii, (fragments), [translated by F. BERGAIGNE]. (In *Les plus anciennes traductions françaises de la Divine comédie*, publiées par C. Morel. 1897. pp. 587-603.)

In terza rima. From "mss. de la Bibliothèque nationale à Paris, nouv. acq. franç. nos. 4119 et 4530." In the former ms. the translation is anonymous; in the latter, which contains only Par. i-vii, the name of Bergaigne is given. Morel gives reproductions of the illustrations to both mss., showing that the miniaturists made very free use of the vignettes in the March 1491 edition of the *Commedia*.

According to Auvray a third copy, now lost, was dedicated to Queen Claude, consort of Francis I, from which Auvray concludes that the work of Bergaigne is anterior to 1524.

"Bergaigne . . . s'erre son modèle d'aussi près que possible; il traduit tercet pour tercet, vers pour vers et presque mot pour mot; ce qui, parfois, l'entraîne dans d'étranges contresens."—L. Auvray, *Les manuscrits de Dante*, 1892, p. 132.

For the prefatory and dedicatory matter accompanying the above translation in the mss. see Bergaigne, F.

Notice sur la vision de Dante au paradis terrestre (Purg. xxix. 16.-xxxiii. 160 [*sic*]); traduction et commentaire par [F. G.] BERGMANN. [Paris, 1865.] 8°. pp. (23). 1013 E 7

"Mémoires lus à la Sorbonne, 1865," pp. 311-333.

The translation is unrhymed. Only portions of the above cantos are translated and the version ends with Purg. xxxiii. 63.

Casella, album di letteratura italiana e di canto, da A. BIANCHIERI. Ital. and French. Paris, chez l'auteur, n. d. 4°. pp. 73 + (1). Frontisp., 8 plates, and 23 ff. of music. 1013 G 54

pp. 2-5, Casella, spiegazione del frontispizio. [Purg. ii. 67-117]; pp. 7-17, Francesca da Rimini, [Inf. v. 25-142]; pp. 9-25, Filippo Argenti, [Inf. vii. 109-126, viii. 13-63]; pp. 27-33, L'angelo, [Inf. ix. 35-87]; pp. 35-43, Farinata, [Inf. x. 22-114]; pp. 45-53, Ugolino, [Inf. xxxii. 124-139, xxxiii. 1-78]; pp. 55-59, Manfredi, [Purg. iii. 79-123]; pp. 61-67, Matilde, [Purg. xxviii. 1-69]; pp. 71-73, Beatrice, [Purg. xxx. 22-57, xvii. 55-60]. In prose.

Plates:—Lithograph illustrations by Deveria and Sorrien; several of them are copied from Flaxman.

La divine comédie: [Inf. i-v, translated by A. J. BOYER D'AGEN]. [Paris, Victor-Haard, 1889.] 12°. pp. (31). 1013 E 57

Extracted from his "Les fleurs noires," 2^e ed., pp. 181-211. In terza rima.

Chant v de l'Enfer, traduit en vers français avec des notes par L. BRIDEL. Ital. and French. (In

Bridel, L. Lettre à Carion de Nizas sur la manière de traduire Dante. 1805. pp. 21-52.)

In Alexandrines.

Œuvres de Dante: La divine comédie, traduction A. BRIZEUX;—La vie nouvelle, traduction E. J. DELÉCLUZE. Paris, Charpentier, 1843. 12°. pp. 503 + (1). 1013 D 71

pp. 1-4, Préface, [by E. J. Delécluze]; pp. 5-54, La vie nouvelle; pp. 55-72, Observations sur la Vie nouvelle, [by E. J. Delécluze]; pp. 73-115, La divine comédie avant Dante, [by C. Labitte]; pp. 117-120, Notice sur Dante, [by A. Brizeux]; pp. 121-503, La divine comédie.

In prose. "Contre le précepte d'Horace, cette traduction s'efforce de rendre le mot par le mot."—p. 120.

Œuvres de Dante: La divine comédie, traduction de A. BRIZEUX;—La vie nouvelle, traduction de E. J. DELÉCLUZE. Nouvelles éd. revues, corrigées et annotées par les traducteurs, accompagnées de notes et commentaires et d'une étude sur la Divine comédie par C. Labitte, 1853. 12°. pp. 588 + (1). 1013 D 72

Cover title has date 1858.

"Fidèle, nous l'espérons, au génie de notre langue, cette traduction s'est efforcée aussi d'être fidèle au génie de l'auteur florentin."—p. 153.

— Same. Paris, G. Charpentier, 1883. 12°. pp. 588 + (1). 1013 D 73

Reissue of the ed. of 1853.

— Same. Paris, Charpentier, 1891. 12°. pp. 588 + (1). 1013 D 74

Reissue of the ed. of 1853.

La divine comédie, traduite en vers français par C. CALEMARD DE LAFAYETTE; avec le texte en regard, une préface et des notes du traducteur. L'enfer. Ital. and French. Paris, Paul, 1835-37. 2 v. bd. in 1. 8°. 1013 D 55

In Alexandrines. Tom. ii lacks t-p.

i, pp. vii-xxv, [Préface]; pp. xxvi-xli, Sur Dante; pp. [xlii-xlii], Vue générale de l'Enfer.

"Nous avons . . . préféré le vers, le vers libre, jouant sans scrupule, souvent avec la césure, quelquefois avec l'enjambement; heurté, abrupte; nous l'eussions voulu toujours terme, presque d'un seul jet, riche de rime, surtout sévère et nu."—Tom. i, p. xxiv.

Traduction du Dante: L'enfer, chant 5^e, fragment par CARRION DE NIZAS. (In *Gazette nationale*, ou *Le moniteur universel*. 6 mai, 1805. p. 948.)

— Same, selected. Traduzione del canto v. [4-60] dell' Inferno, fatta in versi francesi da CARRION-DE-NIZAS. Ital. and French. [Firenze, 1805.] 8°. pp. (4). 1013 D 18

"*Magazzino di letteratura*, maggio, 1805, vol. v," pp. 76-79.

Enfer, chant 5^e, traduit par CARION DE NIZAS. Ital. and French. (In Bridel, L. Lettre à Carion de Nizas sur la manière de traduire Dante. 1805. pp. 53-64.)

Criticised by Bridel.

La divine comédie, illustrée par J. Flaxman; précédée de la Vie nouvelle, illustrée par Mme. Rheel. Traduction par l'auteur des Divines fées [i. e., S. G. DE CRESNA]. Avec le texte italien, une introduction et les notes historiques, résumé des meilleurs travaux accomplis jusqu'à ce jour sur Dante et ses écrits. Seule éd. complète. Paris, à la Direction, 1843-46. 3 v. bd. in 1. 1.8°. Wdts. and plates. 1013 G 59

Does not contain the Italian text.

[i], pp. i-xix, Introduction: Dante, son siècle et ses œuvres; pp. xxi-lit, La vie nouvelle, poème élégiaque; pp. 1-130, La divine comédie. L'enfer; pp. 141-150, Notes générales [sur la Vie nouvelle, — sur l'Enfer].

[ii], pp. 3-136, Le purgatoire; pp. 137-144, Notes; p. 144, Aube.

[iii], pp. v-xiii, Préface: Le Paradis. — Les traductions. — Mes travaux futurs; pp. xiii-xiv, Remarques sur les nouveaux traducteurs de la Divine comédie; pp. 3-136, Le paradis; pp.

137-152, La prophétie du Dante, poëme Byronien, traduction libre; pp. 153-160, Notes du Paradis.

"A défaut du vers, j'ai conservé dans ma prose le rythme original."—p. xviii.

Plan:—Manetti's diagram of the Inferno.

Œuvres de Dante: La divine comédie, traduction nouvelle, précédée d'une introduction contenant la vie de Dante et une clef générale du poëme, par S. Rhéal [*i. e.*, S. G. DE CESENA]. Avec des notes d'après les meilleurs commentaires par L. Barré; illustrations par A. Étéx. Paris, *J. Bryant*, 1854. 4°. pp. 204. *Wdts. and plates.* 1013 G 60

pp. 5-19, Dante Alighieri, sa vie, son époque et ses ouvrages; pp. 20-21, Un mot sur cette édition.—Dante est-il populaire? p. 22, Avis de l'éditeur. pp. 201-204, Appendice général des obscurités ou énigmes de la Divine comédie.

[Inferno], chant 3^e, 5^e, 19^e, 32^e, 33^e, [translated by G. CHATENET]. (*In* Chatenet, G. Etudes sur les poètes italiens. 1892. pp. 46-71.)

In terza rima.

La divine comédie, traduction par H. DAUPHIN. Publication posthume. Amiens, *T. Jeunet*, 1886. l. 8°. pp. (1) + 578. 1013 E 51

In prose.

pp. 1-69, Vie du Dante; notice biographique, historique et littéraire.

Traduction nouvelle en vers de l'Enfer, d'après le nouveau commentaire de Biagioli, avec le texte en regard, et enrichie d'un discours sur le Dante, de notes littéraires et historiques, et d'un plan géométral de l'Enfer, par B. DELAMATHE. *Ital. and French.* Paris, etc., *Bossange*, 1823. 8°. pp. 2 + 467. *Folded table and plate.* 1013 D 43

In Alexandrines.

pp. i-xli, Discours sur Dante; pp. xlii-xlvii, Notes au discours sur Dante.

Table:—"Explications sur le plan géométral de l'enfer et sur l'itinéraire de Dante."

Plate:—Plan of hell.

La divine comédie, traduite en vers français, par A. DESCHAMPS. (Vingt chants.) [2^e éd.] Paris, *C. Gosselin, etc.*, 1829. 8°. pp. lxiv + 240. *Folded plate.* 1013 D 50

The cantos are Inf. i-iii, v, xv, xix-xxi, xxiii, xxv, xxxiii, Purg. i, ii, vi, ix, xi, Par. v, vi, xv, xvii, and a fragment from Par. xxv.

"Nous ne sommes pas de ceux qui croient avoir le droit de changer et de mutiler les grands auteurs qu'ils traduisent; quand par hasard Dante est obscur, nous n'avons pas craint de l'être comme lui, préférant toujours le tour et la concision poétiques à la paraphrase prosaïque."—p. lxiv.

Plate:—Plans of hell, purgatory, and paradise.

[Inferno], chant 1^{er}, [translated by A. DUMAS, père]. (*In* Dumas, A., *père*. Guelfes et Gibelins. 1836.—*Same.* 1888.)

In Alexandrines. With notes.

La divine comédie, traduction libre par M. DURAND-FARDEL. Paris, *E. Plon, Nourrit et Cie*, 1895 [1894]. 12°. pp. xxxv + 301. 1013 E 59

pp. i-xii, Préface; pp. xiii-xxxv, Introduction.

In prose. "Ce livre a pour objet de vulgariser l'œuvre de Dante. . . Est-ce un abrégé, une analyse, une adaptation? Il y a un peu de tout cela, mais ce n'est pas absolument cela. C'est plutôt une transcription, comme ce que fait un musicien pour approprier au piano une œuvre symphonique."—pp. i, viii.

La divine comédie, traduction nouvelle, accompagnée de notes, par P. A. FIORENTINO. Paris, *C. Gosselin*, 1841. 12°. pp. cix + 398. 1013 D 65

pp. iii-cix, Introduction.

Generally regarded as the best of the French prose translations. "Nous avons suivi Dante tercet par tercet avec l'exactitude la plus scrupuleuse. . . La traduction littérale conserve encore mieux que les autres la physionomie et le style de l'auteur."—pp. cvii-cviii.

"It is in general very faithful and literal; but passes over the difficulties too lightly, and frequently omits the little words and phrases that are hardest to translate."—J. A. Carlyle, *Inferno*.

La divine comédie: L'enfer.—Le purgatoire.—Le paradis. Traduction nouvelle par P. A. FIORENTINO. Paris, *C. Gosselin*, 1843. 12°. pp. cix + 398. 1013 D 66

Reissue of the ed. of 1841, with new t.-p.

La divine comédie, traduction nouvelle par P. A. FIORENTINO. 3^e éd., revue et corrigée, avec le texte en regard et un choix de notes historiques. *Ital. and French.* Paris, etc., 1846. 16°. pp. lxxx + 734. 1013 D 67

pp. iii-vi, Préface des éditeurs; pp. viii-xxx, Vie de Dante Alighieri, par M. Fauriel.

The Italian text follows, with a few changes in orthography, that of the Paduan ed. of 1822.

L'enfer, avec les dessins de G. Doré, traduction de P. A. FIORENTINO, accompagnée du texte italien. *Ital. and French.* Paris, *L. Hachette et Cie.*, 1861. f°. pp. iv + 194. *Port. and 75 plates.* 1012 T 40

pp. i-iv, Avertissement.

The Italian text is based on the Cominian of 1727.

Le purgatoire, [et Le paradis], avec les dessins de G. Doré, traduction française de P. A. FIORENTINO, accompagnée du texte italien. *Ital. and French.* Paris, *L. Hachette et Cie.*, 1868. f°. pp. 407. 60 plates. 1012 T 41

La divine comédie, traduction nouvelle, accompagnée de notes, par P. A. FIORENTINO. 7^e éd. Paris, *L. Hachette et Cie.*, 1865. sm. 8°. pp. cix + 398. 1013 D 69

pp. iii-cix, Introduction.

Reprint, not a reissue, of the ed. of 1841.

—*Same.* 11^e éd. Paris, *Hachette et Cie.*, 1877. sm. 8°. pp. cvii + 474. 1013 D 70

The cover title is without date, and reads "Nouvelle éd."

pp. i-cvii, Introduction.

—*Same.* 13^e éd. Paris, *Hachette et Cie.*, 1887. sm. 8°. pp. cvii + 474. 1013 D 68

Reissue of preceding ed. The cover title reads "Nouvelle éd."

Il xxxi canto del Paradiso, versione francese di F. FRANK. 2^a ed. *Ital. and French.* Ferrara, *D. Tudei*, 1845. 8°. pp. iii + 34. 1013 D 76

In prose.

pp. i-iii, Avviso del tipografo editore alla seconda edizione; pp. 3-9, Alla signora L. Perdisa, [prefatory letter].

Dante, traduit en vers, par stances correspondantes aux tercets textuels, sur un texte nouveau quant au choix des variantes et au mode de ponctuation, dédié au Roi par J. A. DE GOURBILLON. L'enfer. Paris, *A. Auffray*, 1831. 8°. pp. xv + (1) + 376. 1013 D 51

With translator's autograph. Dante's terzine are translated into stanzas of four Alexandrines.

pp. v-vi, Au Roi, [dedicatory poem]; pp. vii-xv, Avis de l'éditeur.

La comédie: de l'Enfer, du Purgatoire & Paradis, mise en ryme françoise et commettée par M. B. GRANGIER. [Tom. ii, iii.] Paris, *G. Drobet*, 1596. 2 v. 12°. *Engr. t.-p.* 1013 D 6-7

Lacks the Inferno.

Title-page:—Engraved by Thomas de Leu. Contains a medallion of Dante.

—*Same.* [2^d ed. Tom. i, ii.] Paris, *J. Gesselin*, 1597. 2 v. 12°. *Engr. t.-p. and port. of Henry IV.* 1013 D 5, 8

Lacks the Paradiso.

"Les tournures de phrase y sont copiées avec tant de fidélité, et les mots calqués si littéralement, que cette traduction est un peu plus difficile à entendre que le Dante même, et peut donner d'agréables tortures aux amateurs."—"Avis de l'éditeur" in L'enfer, traduction nouvelle [by Rivarol], 1783, p. xlv.

L'enfer, traduit en vers français [by] A. JUBERT. Paris, *Berger-Levrault & Cie.*, 1874. sm. 8°. pp. x + 280. 1013 E 42

In terzine, mostly with the middle verse unrhymed.

pp. v-x, Préface.

La divine comédie, traduite et précédée d'une introduction sur la vie, la doctrine, et les œuvres de Dante: œuvres posthumes de F. LAMENNAIS, publiées par E. D. Forgues. *Ital. and French.* Paris, *Didier et Cie.*, 1862. 2 v. 12°. 1013 D 90-91

1, pp. 1-216, Introduction, [left incomplete by Lamennais and pieced out by Forgues with a translation, pp. 205-216, from L. F. Simpson's "The literature of Italy, from the origin of the Italian language to the death of Boccaccio," 1851].

The translation is in prose, with perhaps an excess of literality.

— *Same.* Nouvelle éd. *Ital. and French.* Paris, *C. Marpon et E. Flammarion*, 1883. 2 v. 12°. 1013 D 92-93

Reissue of the ed. of 1862.

L'enfer, traduction de LAMENNAIS. *Ital. and French.* Paris, *E. Flammarion*, [1893?]. 16°. pp. 264. (Auteurs célèbres. 238.) 1013 D 94

— *See Latin.* Morte del conte Ugolino, in ode saffica di A. PIEGADI e in prosa francese di F. DE LAMENNAIS. *Ital., Latin, and French.* 1864.

Pensées et fragments tirés de la Divine comédie, (texte et traduction), [by] Mme. E. LEPAUTE. *Ital. and French.* Paris, *D. Jouaust*, 1891. 16°. pp. 109 + (1). 1013 A 172

In prose. The text is printed in red.

L'enfer, mis en vieux langage françois et en vers, accompagné du texte italien et contenant des notes et un glossaire, par E. LITTRÉ. *Ital. and French.* Paris, *Hachette et Cie.*, 1879. sm. 8°. pp. xliii + 474. 1013 E 50

pp. i-xv, Préface; pp. xvii-xliii, Appendice: Quelques remarques de grammaire et de versification anciennes; Traductions en vers, anciennes et inédites.

In terza rima. Passages from this version are found in F. Scaramuzza's "Galleria dantesca," 1880.

Premier chant de l'Enfer, [expliqué littéralement, traduit en français et annoté par B. MELZI]. *Ital. and French.* Paris, *Hachette*, 1886. sm. 8°. pp. 19. (Auteurs italiens expliqués d'après une méthode nouvelle par deux traductions françaises.) 1013 E 52

Of the translations, one is "littérale et juxtaposée, présentant le mot à mot français en regard des mots italiens correspondants," the other "correcte et précédée du texte italien."

La divine comédie, traduction nouvelle par [J. A.] MESNARD. [Notes par L. Mesnard.] *Ital. and French.* Paris, *Amyot*, 1854-57. 3 v. 1. 8°. 1013 D 98-100

1, pp. v-viii, Préface.

ii, pp. i-xvi, Préface.

Prose translation. The Italian text is that of the ed. of 1727.

L'enfer, traduit en vers par J. A. MONGIS. Paris, *G. Barba*, 1838. 8°. pp. xxviii + 386. 1013 D 58

In Alexandrines. Lacks all after p. 386.

pp. vii-x, Avertissement; pp. xiii-xxviii, Vie de Dante Alighieri.

— *Same.* Paris, *Olivier-Fulgence*, 1842. 8°. pp. xxviii + 398. 1013 D 59

Reissue of ed. of 1838.

— *Same.* 2^e éd. Paris, *Sauvignat*, 1846. 8°. pp. xxviii + 398. 1013 D 60

Reissue of ed. of 1838.

Presentation copy to Michelet, with translator's autograph.

La divine comédie, traduite en vers français par J. A. DE MONGIS. Dijon, *Feutet-Pompey, etc.*, 1857. 8°. pp. xxiv + 807. 1013 D 61

pp. v-x, Avertissement; pp. xi-xxiv, Vie de Dante Alighieri

••• Passages from this version are found in F. Scaramuzza's "Galleria dantesca," 1880.

La divine comédie, L'enfer, traduction française accompagnée du texte, de notes historiques, cri-

tiques, & de la vie du poète, par MOUTONNET DE CLAIRFONS. *Ital. and French.* Florence et Paris, *Le Clerc, Le Boucher*, 1776. sm. 8°. pp. (2) + 577 + (1). 1013 D 10

2 pp., dedicatory letter; pp. 1-45, Vie de Dante Alighieri. Translation in prose.

Le purgatoire, traduction et commentaire avec texte en regard par A. F. OZANAM. [Edited by G. A. Heinrich.] *Ital. and French.* Paris, *J. Leclerc et Cie.*, 1862. 8°. pp. viii + 587. 1013 E 29

pp. v-viii, Avertissement, [by G. A. Heinrich]; pp. 1-20, Introduction.

The translation is in prose. The commentary is given at the end of each canto: also pp. 547-584, Commentaire général des huit derniers chants.

— *Same, another copy.* (Œuvres complètes de A. F. Ozanam. 2^e éd. Tom. ix.) 3267 A 94

— *Same.* 4^e éd. *Ital. and French.* Paris, *Leclerc, fils et Cie.*, 1873. 12°. pp. xix + 684. (Œuvres complètes de A. F. Ozanam. 4^e éd. Tom. ix.) 1013 E 30

pp. v-ix, Préface, [by G. A. Heinrich]; pp. xi-xix, Article de M. Ampère, après la publication de ce volume, (extrait du *Journal des Débats* du 15 mars 1863); pp. 1-25, Introduction.

L'enfer, traduit en vers par L. RATISBONNE. [2^e éd.] *Ital. and French.* Paris, *M. Lévy frères*, 1859. 2 v. 12°. (Bibliothèque contemporaine.) 1013 E 16-17

"Ouvrage couronné par l'Académie française." With translator's autograph.

1, pp. v-xii, Préface de la 1^{re} éd. [dated 1852]; pp. xiii-xviii, Préface de la 2^e éd.

"J'ai essayé de traduire en tercets, suivant le texte, et tercet par tercet, presque vers pour vers."—Tom. i, p. vi.

With rhyme scheme *a a b c c b*.

Le purgatoire, traduit en vers par L. RATISBONNE. *Ital. and French.* Paris, *M. Lévy frères*, 1856. 2 v. 12°. 1013 E 18-19

With translator's autograph.

1, pp. i-xix, Préface.

— *Same, another copy.* 2 v. bd. in 1. (Bibliothèque contemporaine. 2^e série.) 1013 E 15

The date on the cover of tom. ii is 1857.

Le paradis, traduit en vers par L. RATISBONNE. *Ital. and French.* Paris, *M. Lévy frères*, 1860. 2 v. 12°. 1013 E 20-21

With translator's autograph.

pp. i-xv, Préface.

Suivre Dante, vers per vers, . . . garder ses aspérités, ses étrangetés, ses ombres comme ses vigueurs de langue, ses tours originaux et ses simples subtilités sans les couvrir d'un fard moderne d'élégance unie et banale; éviter pourtant l'écueil des traductions trop littérales qui ont besoin à leur tour de traduction; conserver ce que le vers seul peut donner . . . , voilà le travail que j'ai tenté."—Tom. i, p. i.

L'enfer, traduit en vers, texte en regard, par L. RATISBONNE. 3^e éd. *Ital. and French.* Paris, *M. Lévy frères*, 1860. 2 v. bd. in 1. 12°. 1013 E 25

Reissue of the ed. of 1859.

La divine comédie, traduite en vers, tercet par tercet, avec le texte en regard par L. RATISBONNE. *Ital. and French.* Paris, *M. Lévy frères*, 1870, '65. 3 v. 12°. (Bibliothèque contemporaine.) 1013 E 22-24

Tom. [i] is "4^e éd."; tom. [ii, iii] "nouvelle éd." The date on cover of tom. [i] is 1869.

La divine comédie, traduction nouvelle par F. REYNARD. Paris, *A. Lemerre*, 1877. 2 v. 16°. Port. 1013 E 46-47

The date on the covers is 1878.

1, pp. i-lxiii, Vie de Dante Alighieri par Boccaccio, traduite pour la première fois en français par F. Reynard; pp. 1-214, L'enfer, Du purgatoire, i-ix; pp. 215-256, Notes.

ii, pp. 1-285, Du purgatoire, x-xxxiii, Du paradis; pp. 287-336, Notes.

Prose translation.

Portrait:—Medallion. Etched by Martinez.

L'enfer, traduction nouvelle [by A. RIVAROL]. *Ital. and French.* Londres et Paris, *Méridot le jeune, etc.*, 1783. 8°. pp. xlvii + (1) + 503 + (1). 1013 D 12

pp. v-xliii, De la vie et des poèmes du Dante; pp. xlv-xlvii, Avis de l'éditeur. *At end*, 1 p., Vue générale de l'Enfer. Prose translation.

— Same. *Ital. and French.* Londres et Paris, *P. F. Didot le jeune, etc.*, 1785. 8°. pp. xlvii + (1) + 503 + (1). 1013 D 13

Reissue of the ed. of 1783.

L'enfer, poème en xxxiv chants, traduit par RIVAROL. Paris, *Librairie de la Bibliothèque nationale*, 1871-72. 2 v. 24°. (Bibliothèque nationale; collection des meilleurs auteurs anciens et modernes.) 1013 D 14-15

i, pp. 5-18, Avertissement, [by N. David]; pp. 19-42, De la vie et des poèmes de Dante; pp. 43-44, Vue générale de l'Enfer.

La divine comédie, traduction nouvelle, accompagnée de notes et précédée d'un résumé sur les temps antérieurs au poème et d'une notice sur Dante et sur ses écrits, par V. DE SAINT-MAURIS. Paris, *Amyot*, 1853. 2 v. 8°. 1013 E 4-5

i, pp. i-viii, Préface; pp. 1-84, Résumé historique et littéraire pour servir à l'étude de la Divine comédie; pp. 85-219, Dante et ses écrits; pp. 220-258, Appendice: Question des origines de l'épopée chrétienne; Biographies et commentateurs. In prose. "Cette traduction a dormi vingt et des années dans mon portefeuille. . . . J'entreprends de restituer à Dante une partie, si faible fût-elle, de ce qu'il me semblait avoir perdu sous la paraphrase du docte académicien [Artaud de Montor]. . . . Toutes les fois que je trouve dans le texte un mot et même une construction de phrase qui ont leur équivalent en français, je m'en empare comme d'un bien légitime, sans regarder si d'autres l'ont fait avant moi."—Tom. i, pp. ii-iv.

L'enfer, traduit en français, accompagné de notes explicatives, raisonnées, et historiques, suivies de remarques générales sur la vie de Dante et sur les factions des Guelfes et des Gibelins, par J. C. TARVER. *Ital. and French.* Londres, *C. Knight, etc.*, 1824. 2 v. sm. 8°. 1013 D 46-47

Has also Italian t.-pp.

i, pp. (i-v), List of subscribers; pp. v-vi, A son altesse royale madame la Princesse Augusta, [dedicatory letter]; pp. vii-xvi, Préface.

ii, pp. 1-19, Description de l'Enfer de Dante et analyse de son voyage; pp. 21-343, Notes; pp. 345-404, Remarques générales. The translation is in prose.

L'enfer, poème traduit en vers françois, avec des notes, suivi de traductions, imitations et poésies diverses, par H. TERRASSON. Paris, *Pillet*, 1817. 8°. pp. (473). 1013 D 41

pp. i-vi, Avertissement; pp. 1-65, De l'enfer chez les différents peuples, et d'après les poètes anciens et modernes; pp. 66-82, Note préliminaire; pp. 83-85, Lettera sopra Dante del sig. V. Martinelli al conte d'Orford; pp. 1-198, L'enfer; pp. 199-310, Notes; pp. 311-376, Traductions, imitations et poésies diverses.

Divine comédie [Purg. i, x, xii; Par. i, ii, vi, xxxiii, translated by H. TOPIN]. *Ital. and French.* (In Topin, H. *Études sur la langue italienne.* 1855. pp. 21-79.)

All but the last canto are in Alexandrines; the last is in terza rima.

La divine comédie: 1^{er} chant de l'Enfer, 3^e, 10^e, 24^e-26^e du Paradis, traduits en vers français avec notes par H. TOPIN. Catane, *Typog. de l'Hospice Royal de Bienfaisance*, 1857. 4°. pp. 36. 1013 D 105

Inf. iii in Alexandrines; the remainder in terza rima. With translator's autograph. pp. 29-36, Notes.

La divine comédie: 11^e, 12^e, 23^e chants du Paradis, traduits en vers français par H. TOPIN. [Florance, *M. Cellini*, 1857.] 8°. pp. 28. 1013 D 108

In terza rima. With translator's autograph. pp. 21-28, Notes.

La divine comédie: 28^e chant du Purgatoire, traduit en vers français par H. TOPIN. *Ital. and French.* Catane, *J. Musumeci-Papale*, 1857. 8°. pp. 18. 1013 D 106

In Alexandrines. pp. 17-18, Notes.

La divine comédie: Le paradis, traduction nouvelle en vers français par H. TOPIN. *Ital. and French.* Livourne, *Guillaume*, 1862. 2 v. 8°. *Portrs. and plates.* 1013 E 34-35

In Alexandrines and terza rima. With translator's autograph. i, pp. 3-4, dedicatory letter; pp. 9-13, Chronologie de la vie de Dante; pp. 15-175, Discours préliminaire, [containing] Caractère de la Divine comédie et de son protagoniste, Traducteurs modernes, anglais, allemands, [with selections from Cayley, Pollock, Wright, King John of Saxony, Villegas, Febrer, De Simoni, St. Mauris, Mesnard, and two Old French translations]; Codex et éditions modernes de Dante; Digression sur les traductions en vers *sciolti*; Traducteurs français de 1800 à 1860; Iconographies de Dante; Dante et Klopstock; Incertitude et contradictions des critiques modernes sur la question si l'on doit traduire un poète en prose ou en vers, [with translations from various authors, Dalla Piazza's Latin translation of Inf. ii, and Topin's own rendering of Inf. i, xiii, Purg. i, x, xii, xxvii, xxviii, together with the Italian text]; Dante poète satirique; Analyse du Paradis; Notes; pp. 177-331, Le paradis, i-xvii.

ii, pp. 3-151, Le paradis, xviii-xxxiii; pp. 153-291, Notes, [with further selections from the above mentioned translators and also from Cary, Aroux, Lamartine, and De Mongis, together with the text and Topin's translation of Inf. v]; pp. 292-313, Appendice aux traductions.

Plates:—(1) "Dante montant l'escalier de l'exil." "Elvira Rossi dis. e inc. Rappisardi pinxit." (2) Dante and Beatrice after Scheffer. Without lettering, and not indexed. Tom. ii, opp. p. 41.

Portraits:—Engravings. (1) "Elvira Rossi dis. e inc." "Portrait de Dante, d'après une peinture sur bois du 15^{me} siècle, de l'Académie des Beaux-Arts de Pise." (2) "Elvira Rossi inc." "Portrait de Béatrice d'après un tableau du 14^{me} siècle, découvert par Missirini." (3, 4) Can Grande and Bartolomeo della Scala, engraved by Rossi, after paintings by Bernardino della Scala.

— Same, another copy.

Tom. ii bears the imprint of "Paris, A. Allouard, 1862."

La divine comédie: Le purgatoire, chant ix, [xi, xxix, xxx-xxxiii, translated by H. TOPIN]. (In Topin, H. *Mélanges littéraires, prose et vers.* Livourne, *F. Vigo*, 1870. 8°. pp. 25-66.) 1013 D 109

In terza rima. With author's autograph.

Fables de divers auteurs espagnols et italiens, traduites pour la première fois en vers français; suivies d'un choix de fables en prose, et du [4^e, 6^e, 7^e,] 31^e-34^e chants de l'Enfer et du 6^e du Purgatoire, par H. TOPIN. Livourne, *F. Vigo*, 1872. 8°. pp. (108). *Frontisp.* and 2 *plates.* 1013 D 110

In terza rima. The cover title gives the complete list of cantos translated.

Frontispiece:—"Dante montant l'escalier de l'exil." "Elvira Rossi dis. e inc. Rappisardi pinxit."

Plates:—(1) "Castello di Fosdinuovo, feudo dei marchesi Malaspina ove abitò Dante." (2) "Castello della Verucola ove abitò Dante nella Lunigiana."

Début du xiv chant du Purgatoire.—Enfer, chant i-[v]. [Translated by H. TOPIN.] (In Topin, H. *Diversités littéraires*; prose et vers. Livourne, *G. Meucci*, 1876. 8°. pp. 67-68, 195-216.) 1013 D 111

Inf. ii in blank verse; the remainder in terza rima.

Françoise de Rimini, épisode, Enfer, chant v, [translated by M. VANNONI]. *Ital. and French.* (In Pellico, S. *Francesca da Rimini*, traduite en français par M. Vannoni. 1848. pp. 3-9.)

In terza rima.

La divine comédie: L'enfer, traduction en vers français par F. VILLAIN LAMI. Paris, *A. Lacroix, Verboeckhoven & C^e*, 1867. 12°. pp. vii + 249. 1013 E 9

In Alexandrines.

pp. v-vii, Avant-propos.

La divina commedia: dell' Inferno [canto i-iii, translated by H. VINSON]. *Ital. and French.* (In [Vinson, H.] *Études et souvenirs.* Bordeaux, *La-plaie*, 1846. 12°. pp. 7-50.) 1017 C 112

In terza rima. Inserted is an autograph letter from the translator. The volume has cover title "Transeundo; poésie," and half-title "Mélanges poétiques."

Fragments.

[Fragments from an inedited translation by J. J. BERTHIER.] (In Morel, C., *editor.* Une illustration de l'Enfer de Dante. 1896.)

[Inf. iii. 1-10, v. 82-142, xxxiii. 1-77, translated by M. P. G. DE CHABANON.] *Ital. and French.* (In Chabanon, M. P. G. de. *Vie du Dante.* 1773.)

In Alexandrines. The Francesca and Ugolino episodes are reprinted by Artaud de Montor in the notes to Inf. xxxiii in his translation of the Inferno, 1812, but not in the later editions.

[Inf. xxxiii. 1-90, translated by P. GASSENDI.] (In L'enfer, traduit par [A. F. Artaud de Montor]. 1812. pp. 420-423.)

A free translation in Alexandrines. From Gassendi's "Lettres sur la littérature et la poésie italiennes, traduites de M. de Plommereul."

[Inf. xxxiii. 1-75 translated by — MASSE.] (In L'enfer, traduit par [A. F. Artaud de Montor]. 1812. pp. 427-429.)

Here printed for the first time.

— [Same.] (In same. 2^e éd. 1828. Tom. iii, pp. 264-266.)

Ugolin, fragments du chant xxxii. [124-139] et du chant xxxiii. [1-78] de l'Enfer, [translated by T. DE PUYMAIGRE]. [Rome, 1888.] 1. 8°. pp. (4).

1013 E 56
"Revue internationale, tom. xx., 25 oct. 1888," pp. 204-207. In terza rima.

[Inf. xxxiii. 1-72, translated by J. C. L. SIMONDE DE SISMONDI.] (In Simonde de Sismondi, J. C. L. Historical view of the literature of the south of Europe, translated by T. Roscoe. 2^d ed. London, H. G. Bohn, 1846. 16°. Vol. i, pp. 266-269)

6 C 1
In terza rima. "In this I have found very great difficulty. The French language, compared with the Italian, is very poor in rhymes, which are not easily found for three verses, placed at a regular and invariable distance."

[Inf. v. 97-142, translated by L. VAUCHER.] *Ital. and French.* (In Monnier, M. La renaissance de Dante à Luther. 1884. pp. 61-64.)

"La traduction en vers, inconnue en France, que nous citons ici, est celle d'un poète genevois, Louis Vaucher, mort en 1882; le traducteur suit l'italien vers à vers et, tout en modifiant un peu la terzine, en accepte les difficultés." — Monnier.

Ugolin, [Inf. xxxii. 124-139; xxxiii. 1-78, translated by H. VESSERON]. (In Vesseron, H. *Études et souvenirs.* Sedan, G. Tellier, 1870. sm. 8°. pp. 155-159.) 1013 E 27

In Alexandrines.

*** See also Bernard, C. B. D. de la Villette. Françoise de Rimini, imité de Dante. — Ugolin, imité de Dante. [1832.]

Talairat, G., baron de. Imitation de l'épisode d'Ugolin. [1811.]

Voltaire, F. M. AROUET de. Le Dante. 1786.

GERMAN.

Dante's Göttliche Komödie und ihre deutschen Uebersetzungen: der 5^e Gesang der Hölle in 22 Uebersetzungen seit 1763 bis 1865, zusammengestellt von R. Köhler. Weimar, H. Böhlau, 1865. sm. 8°. pp. viii + 176. 1014 E 34

The translations, arranged chronologically, are by Meinhard, Bachenschwanz, Jagemann, Schlegel, Edmund, Bode, Förster, Kannegiesser (3), Streckfuss, King John of Saxony, Hörwarter and von Enk, Heigelin, Kopisch, Berneck, Graul, Witte, Braun, Blanc, Eitner, Tanner, with fragments by Bodmer, Notter and Preller. pp. 157-176. Anhang: Uebersetzungen aus der Göttlichen Komödie von Uebersetzern die den fünften Gesang der Hölle nicht übersetzt haben [viz., Brchme, Messerschmid, Gryphius, Schelling, Wagner, Regis, Goethe, Carus, Goeschel and Schlosser].

Von der Hölle, aus dem Italiänischen übersetzt und mit Anmerkungen begleitet von L. BACHENSCHWANZ. Leipzig, auf Kosten des Uebersetzers, 1767. sm. 8°. pp. (11) + 268 + (1). *Port.* and *orn.*

1013 E 76

The prefatory pages contain a dedicatory epistle to the Empress of Russia, privilege, and "Vorbericht des Uebersetzers." pp. 1-6. Auszug der Lebensumstände des Verfassers.

Portrait: — Engraving. "Ex pinacotheca comitis Danielis Liscia, patricii veronensis, pictus quondam a Bernardino India celebri pictore. J. M. Stock fecit. Lipsiae, 1767."

Von dem Fegefeuer, aus dem Italiänischen übersetzt und mit Anmerkungen begleitet von L. BACHENSCHWANZ. Leipzig, auf Kosten des Uebersetzers, 1768. sm. 8°. pp. (11) + 254 + (1). *Orn.*

1013 E 76

The prefatory pages contain a dedicatory epistle to the Empress of Russia, and "Vorbericht des Uebersetzers."

Von dem Paradiese, aus dem Italiänischen übersetzt und mit Anmerkungen begleitet von L. BACHENSCHWANZ. Leipzig, auf Kosten des Uebersetzers, 1769. sm. 8°. pp. (13) + 246 + (1). *Orn.*

1013 E 76

The prefatory pages contain a dedicatory epistle to the Empress of Russia, and "Vorbericht des Uebersetzers."

In prose: first translation of the entire Commedia into German. "Scartazzini nennt die Übersetzung 'né fedele, né elegante' und Paur . . . bezeichnet dieselbe im Vergleich zu den 'Versuchen' als 'noch geschmackloser, aber bei weitem nicht so gewissenhaft und gründlich gearbeitet als die Auswahl von Meinhard.' Eine genauere Prüfung ergibt, dass auch diese Bemerkungen noch zu milde sind; die Übersetzung ist ganz oberflächlich und fast durchweg ungenügend, teilweise ohne das Original kaum verständlich. Dem gegenüber fallen manche Stellen, die entweder geradezu falsch oder doch so übertragen sind, dass sie sehr leicht missverstanden werden können, nicht sehr ins Gewicht." — Sulger-Gebing. *Dante in der deutschen Literatur des xviii Jahrhunderts*, 1896, II, pp. 51-52.

Göttliche Comödie. 1^{re} Abth., Die Hölle, neu metrisch übertragen mit Erläuterungen von R. BARON. Oppeln, A. Reissewitz, 1870. 8°. pp. viii + 176. 1014 E 41

In hexameters. No more published. pp. iii-viii, Vorwort.

Göttliche Komödie, uebersetzt und erläutert von K. BARTSCH. Leipzig, F. C. W. Vogel, 1877. 3 v. 8°. 1014 E 43-45

I, pp. iii-vi, Vorwort; pp. vii-xxvi, Einleitung.

In terza rima. "Die Treue der Form glaubte ich jedoch nicht so weit ausdehnen zu müssen, dass ich mich bestrebt hätte, die fast durchgängig weiblichen Reime des Originals beizubehalten. So sehr gemäss die Herrschaft des weiblichen Reimes dem Charakter der italienischen Sprache ist, so wenig ist sie es dem der deutschen. Sie liegt dem Uebersetzer einen Zwang auf, den ihm Niemand dankt. Auch einen regelmässigen Wechsel von männlichen und weiblichen Reimen, wie ihn Streckfuss durchgeführt, sehe ich als eine unnöthig aufgelegte Fessel an, der zu Liebe manches Wesentlichere hätte geopfert werden müssen." — Th. i, pp. iv-v.

Hölle, der Göttlichen Komödie 1^{er} Th., uebersetzt von A. BASSERMANN. Heidelberg, C. Winter, 1892. 8°. pp. xvi + 324. 1014 E 61

pp. iii-xii, Vorwort; pp. xiii-xvi, Inhalt-Verzeichniss, [arguments to each canto]. pp. 15-24, Die Allegorien der beiden ersten Gesänge. pp. 53-60, Der Streif der Weisen und Schwarzen in Florenz. pp. 282-286, Graf Ugolino und Erzbischof Rugieri. pp. 295-324, Anhang.

"Ich habe die Terzinenform beibehalten. Denn in ihr ist die Göttliche Komödie nicht nur geschrieben, sondern auch gedacht. Der Strophenbau ist untrennbar mit dem Gedankengang verwachsen." — p. vi.

Die göttliche Komödie, uebersetzt von Bernd von Guseck [pseud. of K. G. VON BERNECK]. Stutt.

gart, *Hoffmann'sche Verlagsbuchhandlung*, 1840. 16°. pp. 516. *Frontisp.* 1014 E 17 a

In terza rima.
pp. iii-iv, Vorwort.
Frontispiece: — Engraving. "Die Hölle, Gesang xxxii, v. 124-129. P. C. Geissler gez. Carl Mayer's Kunst-Anstalt in Nürnberg."

— Same. 2^e unveränderte Ausg. Pforzheim, D. Finck & Co., 1842. 16°. pp. 516. *Frontisp.* 1014 E 17 b

Reissue of the ed. of 1840. See Scartazzini, "Dante in Germania," ii, p. 207.

Göttliche Komödie, ins Deutsche übersetzt von K. G. VON BERNECK (Bernd von Guseck). 2^e neu bearbeitete Aufl. Stuttgart, *Rieger'sche Verlagsbuchhandlung*, 1856. 16°. pp. 523. *Frontisp.* 1014 E 18

p. 3, Vorwort zur zweiten Auflage.

Frontispiece: — Same as that in the ed. of 1840.
Die Hölle, metrisch übertragen von C. BERTRAND. Heidelberg, G. Koester, 1887. 8°. pp. (279). 1014 E 54

pp. v-x, Vorwort; pp. xi-xxxii, Erläuternde Vorbemerkungen. "Ich schliesse mich . . . der Ansicht jener an, welche es für das Beste halten, auf den Reim zu verzichten, und möchte sogar behaupten, dass das Dantesche Gedicht zwar in gereimten Versen bearbeitet . . . nicht aber übersetzt werden kann. Demzufolge habe ich gleich Witte, Eitner u. a. in reimlosen, gemischten Jamben übersetzt, ohne einen regelmässigen, auf die Dauer ermüdenden Wechsel zwischen männlichen und weiblichen Ausgängen derselben einzuhalten." — p. ix.

Das Purgatorium, metrisch übertragen von C. BERTRAND. Heidelberg, G. Koester, 1891. 8°. pp. xvii + 306. 1014 E 55

pp. v-x, Vorwort; pp. xi-xvii, Erläuternde Vorbemerkungen.

Das Paradies, metrisch übertragen von C. BERTRAND. Heidelberg, G. Koester, 1894. 8°. pp. xiii + 316. 1014 E 56

pp. iii-v, Vorwort; pp. vi-xiii, Erläuternde Vorbemerkungen.

Die göttliche Komödie, uebersetzt und erläutert von L. G. BLANC. Halle, *Buchhandlung des Waisenhauses*, 1864. sm. 8°. pp. viii + 592. *Port.* 1014 E 26

pp. iii-vi, Vorwort.

"Meine Uebersetzung ist metrisch aber reimlos, einmal, weil ich kein Dichter bin, und zweitens, weil es mir nur auf diese Weise möglich scheint, ein treues Abbild des Originals zu schaffen, welches auf den heutigen deutschen Leser ungefähr den nämlichen Eindruck mache, den das Original auf die heutigen Italiäner macht." — p. iii.

"The work was injured by the author's fame as a scholar, which led to higher expectations than his poetical ability was adequate to fill." — Scartazzini, *Companion to Dante*, 1893, p. 486.

Portrait: — Engraving. "Julius Thaeter sculp." Resembles the portrait attributed to Masaccio, engraved by Thaeter, in the Jahrbuch der Deutschen Dante-Gesellschaft, 1869, Bd. ii.

[Inf. v, translated by A. BODE.] (*In Dante's Göttliche Komödie und ihre deutschen Uebersetzungen: der 5^e Gesang der Hölle in 22 Uebersetzungen.* 1865, pp. 34-40.)

In terza rima. Beginning in 1802, Bode translated the first twenty-four cantos of the *Inferno*, together with some of Dante's minor poems, and published them in *Polychorda*, a magazine devoted to poetical translations, and edited by himself. In a postscript to the first instalment Bode remarks that it is not his purpose to translate more than the *Inferno*. "Um dem Werke zweier seiner Freunde," says he, "wovon der eine eine Herausgabe der Flaxmannschen Umriss, der andere einen erklärenden Commentar dazu zu liefern sich entschlossen, noch mehr Vollkommenheit zu geben, ist er Willens, eine Uebersetzung in der Versart des Originals zu versuchen." The translation, which was broken off by Bode's death in 1804, was continued by Kannegiesser and Ludwig Hain, presumably the two friends of whom he speaks.

Die göttliche Komödie, für das deutsche Volk bearbeitet von J. BRAUN. Bd. i. Der Dichter und seine Zeit. Die Hölle. Berlin, *Enslin*, 1863. 8°. 1014 E 25

No more published.

Th. i, pp. 1-127, Der Dichter und seine Zeit; Th. ii, pp. 129-356, Die Hölle.

A very free translation in quatrains. "Wo es nur irgend möglich ist, schliesse ich daher den Vers mit demselben Wort, wie Dante, und dehne lieber aus oder ziehe zusammen, ehe ich die Nachbildung des sinnvollen Einklanges aufgebe." — p. 14.

Sechs Gesänge aus Dante's Göttlicher Komödie, deutsch und eingeleitet, mit einem Versuch über die Anwendung der Alliteration bei Dante, von B. CARNERI. Wien, C. Konegen, 1896. sm. 8°. pp. 58 + (1). 1014 E 66

pp. 7-20, Vorwort, [on alliteration in the *Divina commedia*]. In terza rima. The cantos are Inf. v, xv, xix, xxxiii, Purg. vi, Par. xvii.

Aus Dante; Probe einer neuen Uebersetzung von A. DOERR. (*In Deutsches Museum.* 25 Mai, 8 Juni, 1865. Nr. 21, pp. 747-749, Nr. 23, pp. 820-822.) 1014 E 27

In a modification of terza rima, rhyming *a b a c d c*.
Contents: — Der Styx [Inf. vi 100-130]. — Ugolino [Inf. xxxi. 1-90]. — Gewaltthäter; Tyrannen [Inf. xii. 46-75, 97-139].

Göttliche Komödie: Die Hölle [i-xvii], uebersetzt von A. DOERR. Darmstadt, F. L. Schorkopf, 1867. l. 8°. pp. (1) + 107 + (4). 1013 G 87

The cover title has "1. Lieferung: erste Hälfte, Gesang i-xvii." The work was broken off by the translator's death. He left in ms. the rendering of Inf. xviii-xxii, together with some fragments, which have not been published.

[Inf. v, translated by K. EDMUND.] (*In Dante's Göttliche Komödie und ihre deutschen Uebersetzungen: der 5^e Gesang der Hölle in 22 Uebersetzungen.* 1865, pp. 28-33.)

In terza rima. From "Karl Edmunds Morgenfeier," Mannheim, 1803.

Göttliche Komödie, in Iamben übertragen von K. EITNER. Hildburghausen, *Verlag des Bibliographischen Instituts*, 1865. 3 v. bd. in 1. 16°. (Bibliothek ausländischer Klassiker in deutscher Uebersetzung. 8-10). 1014 E 28

i, pp. v-xxxii, Dante's Leben und Werke.

iii, pp. 148-172, Anmerkungen.
"Die deutsche Sprache . . . ist ein Mittelidiom zwischen den härteren nördlichen und den weichen südlichen Sprachen, und daher wohl am besten der von unsern Klassikern eingeführte gemischte Iambus zu gebrauchen, unter der Bedingung, bei Uebersetzung südlicher Dichtwerke die weiblichen Ausgänge vorwiegen zu lassen. Das Princip gegenwärtiger Uebersetzung beruht also, ausser auf jenen Bedingungen, auf dem möglichst treuen Anschluss an die Eigenthümlichkeiten des Originals, soweit dies nur irgend mit dem Genius der deutschen Sprache verträglich ist." — Th. i, p. xxxii.

— Same. Leipzig, *Verlag des Bibliographischen Instituts*, 1874. 3 pts. bd. in 1 v. 16°. 1014 E 29

Reissue of the preceding ed. with but one t.-p.

Göttliche Komödie, in deutsche Prosa übertragen, mit Inhaltsangabe und Erläuterungen versehen von K. VON ENK. 2^e verbesserte Aufl. Wien, W. Braumüller, 1877. 3 v. 16°. 1014 E 3 a-c

i, pp. v-vii, Vorwort zur zweiten Auflage.

A revision of the translation originally published in 1830-31 as the joint work of Hörwarter and Enk, which see.

[Inf. v, translated by K. A. FÖRSTER.] (*In Dante's Göttliche Komödie und ihre deutschen Uebersetzungen: der 5^e Gesang der Hölle in 22 Uebersetzungen.* 1865, pp. 41-46.)

In terza rima. Appeared first in the *Neue teutsche Merkur*, Feb., 1808; reprinted in "Biographischen und literarischen Skizzen aus dem Leben und der Zeit Karl Förster's," Dresden, 1846.

Hölle, genau nach dem Versmasse des Originals in deutsche Reime übertragen und mit Anmerkungen versehen von J. FRANCKE. Leipzig, *Breitkopf und Härtel*, 1883. 8°. pp. xii + 209 + (1). *Diagr.* 1014 E 48

p. v, Widmung; pp. vii-x, Vorwort. pp. 207-209, Anordnung und Eintheilung der Hölle; p. [210], Zeitbestimmungen in Bezug auf die Hölle.

"Ist in gereimten Terzinen verfasst, genau im Versmasse des Originals, also durchgängig in weiblichen Reimen." — p. viii.

Fegfeuer, genau nach dem Versmasse des Originals in deutsche Reime übertragen und mit Anmerkungen versehen von J. FRANCKE. Leipzig, Breitkopf und Härtel, 1884. 8°. pp. viii + 216 + (2). 1014 E 49

p. v-vi, Vorwort. pp. 215-216, Anordnung und Eintheilung des Fegfeuers; p. [217], Zeitbestimmungen in Bezug auf die Reize durch das Fegfeuer.

Paradies, genau nach dem Versmasse des Originals in deutsche Reime übertragen und mit Anmerkungen versehen von J. FRANCKE. Leipzig, Breitkopf und Härtel, 1885. 8°. pp. viii + 218. 1014 E 50

pp. v-vi, Vorwort. p. [201], Die mystische Rose im Paradies; mit den Seligen [with diagram]. pp. 216-218, Anordnung des Paradieses.

Göttliche Comödie, übersetzt von O. GILDEMEISTER. Berlin, W. Hertz, 1883. 1. 8°. pp. xii + 551. 1014 E 57

pp. v-xii, Inhaltsverzeichnis; pp. 1-23, Zur Einleitung. "Ein wahres Meisterwerk der deutschen Uebersetzungskunst. . . . Ihrer Form nach ist sie eine treue Copie des Originals, nur mit der durchaus zu billigen Abweichung, dass Gildemeister, wie schon andere vor ihm gethan, männliche und weibliche Reime regelmässig abwechseln lässt, statt die durchgängig weiblichen Reime des Originals beizubehalten. Die Sprache ist so flüssig, so correct, so schön, dass man glauben möchte, eine Originaldichtung vor sich zu haben." — Scartazzini, *Zwei neue deutsche Dante-Uebersetzungen*, 1888.

— Same. 2^e durchgesehene Aufl. Berlin, W. Hertz, 1891. 1. 8°. pp. xii + 551. 1014 E 58

Paradiso vii, [translated by K. F. GOESCHEL]. (In Goeschel, K. F. Der siebente Gesang des Paradieses; ein Vortrag gehalten im Mai 1853. 1869. pp. 169-173.)

In blank verse.

[Par. xxiv-xxvi, translated by K. F. GOESCHEL.] (In Goeschel, K. F. Dante Alighieri's Osterfeier im Zwillingstest des himmlischen Paradieses. 1849. pp. 15-20, 45-50, 79-84.)

In blank verse.

Der letzte Gesang in der höchsten Paradieseshöhe; Text und Erklärung [by K. F. GOESCHEL]. (In Goeschel, K. F. Vorträge und Studien über Dante Alighieri. 1863. pp. 151-177.)

In the essay entitled "Der letzte Paradiesesgesang in der höchsten Höhe des Emyreums, oder Das letzte Blatt der Centifolie." The translation is in blank verse.

Göttliche Komödie, in's Deutsche übertragen und historisch, ästhetisch und vornehmlich theologisch erläutert von K. GRAUL. 1^{er} Th. Die Hölle. Leipzig, C. F. Dörffling, 1843. 8°. pp. lxi + 340. *Folded plan*. 1014 E 20

No more published. Inserted is a list of subscribers.

pp. v-vi, An Dante, [poem]; pp. vii-xii, Vorwort; pp. xiii-xiv; Allgemeiner Standpunkt einer Uebersetzung und Erklärung der Göttlichen Komödie; pp. xv-xxvii, Meine Grundsätze bei der Uebersetzung und Erklärung der Göttlichen Komödie; pp. xxviii-lxi, Einleitung.

"Traduzione in terza rima, con ottimi sommarj dei singoli canti e breve ma succoso ed erudito commento." — Scartazzini, *Dante in Germania*, ii, p. 207.

Göttliche Komödie, uersetzt von S. HASENCLEVER. Düsseldorf, F. Bagel, [1889]. sm. 8°. pp. xxxv + 483 + (1). 1014 E 60

In terza rima. pp. vii-xxxv, Einleitung.

Die göttliche Komödie, oder Wallfahrt durch die drei Geister-Reiche, Hölle, Fegfeuer und Paradies, frei übersetzt und mit Anmerkungen versehen von J. F. HEIGELIN. Blaubeuren, F. M. Mangold, 1836-37. 3 v. 8°. *Port.* and 6 plates. 1014 E 57

In blank verse.

i, pp. v-viii, Weihgesang als Vorwort; pp. ix-xiv, Ueber das Leben des Dichters, einige Worte, [poem]; p. xv, Anmerkungen.

Plates: — Engravings; after Flaxman's designs.

Portrait: — Engraving "Nach dem Leben gemahlt von Bernardino India. A. Zschokke sculp. Karlsruhe durch Kunst-Verlag."

Göttliche Comödie, zur Jubelfeier des Dichters metrisch übersetzt von J. VON HOFFINGER. Wein, W. Braumüller, 1865. 3 v. bd. in 1. 16°. 1014 E 30

Inserted is an autograph letter from the translator to G. B. Giuliani.

pp. iii-vii, Vorwort.

"Ich habe, um den dreifachen Reim zu vermeiden, einen Mittelweg gewählt, zu welchem mich das Beispiel A. W. Schlegels ermunterte, jedoch mit der Veränderung, dass ich von je zwei aufeinander folgenden Terzien die mittleren Verse zu einander reimen liess, während bei Schlegel der mittlere Vers reimlos bleibt. Dadurch unterscheidet sich diese Uebersetzung in der Form von den früheren." — Bd. i, p. iv.

Göttliche Komödie, in deutsche Prosa übertragen, und mit den nöthigsten Erläuterungen versehen durch I. B. HÖRWARDER und K. V. ENK. Innsbruck, Wagner, 1830-31. 3 v. bd. in 1. sm. 8°. 1014 E 2 b

i, pp. 3-4, ii, 3-6, Vorwort.

Hörwarder died in 1836, and in 1877 Enk published a revision of the above under his own name, which see.

Die Hölle, [translated by C. J. JAGEMANN]. (*In* Magazin der italienischen Litteratur und Künste. 1780-82. Bd. [i], pp. 211-227; Bd. ii, pp. 253-284; Bd. iii, pp. 266-298; Bd. v, pp. 254-338; Bd. vi, pp. 268-316.) 1013 E 78 a-79 b

In blank verse.

Goettliche Comoedie: Hoelle, [translated by JOHN. KING OF SAXONY]. Dresden, Gärtnerische Buchdruckerei, 1833. 4°. pp. (475). *Frontisp.* and 3 plates. 1013 G 72

Inserted is an autograph letter from the translator to Herr Engel, the King's adjutant.

pp. ii-iv, Vorwort. The first 100 pp. are a reissue of the ed. of the translation of Inf. i-x which King John had printed privately in 1828. With Inf. xi the pagination begins anew. pp. 1-2, Vorwort; pp. 3-349, Gesang xi-xxxiv. pp. 351-355, Anhang über eine mögliche Construction der Hölle des Dante, Erklärung zu Plan ii und iii. At end, pp. 1-8, Historische Skizze zu Inferno Gesang xxvii.

In his second preface, the translator makes acknowledgment of astronomical data on the Commedia given him by the astronomer Lohrmann. These data are found in MS., 3 pp. at the end of this volume, signed [in Lohrmann's autograph?] and dated Dresden, 18 Febr. 1820.

Frontispiece: — Outline engraving, illustrating Inf. iii. 111. "M. Retzsch."

Plates: — Map of northern Italy and plans of hell.

Goettliche Comoedie, metrisch übertragen und mit kritischen und historischen Erläuterungen versehen von Philalethes [pseud. of JOHN. KING OF SAXONY]. Dresden, etc., Arnoldische Buchhandlung, 1839-49. 3 v. 4°. 3 maps and 5 plates. 1013 G 73-75

Th. i is "2^e vermehrte Aufl.," and lacks the map and 3 plates which should accompany it.

i, pp. i-iv, Vorwort. pp. 298-300, Anhang über eine mögliche Construction der Hölle des Dante, Erklärung zu Plan ii und iii.

ii, pp. iii-vi, Vorrede. pp. 333-336, Anhang, Erläuterung zu dem Plane des Purgatorium's.

iii, pp. iii-x, Vorrede. pp. 437-440, Anhang, Erklärung des Planes von Florenz.

"Nach dem Sylbenmasse des Originals, aber reimfrei." — Th. i, p. ii.

"It is distinguished by admirable fidelity and a masterly command of language; while the commentary is a gem of Dante literature which Italy herself must envy." — Scartazzini, *Companion to Dante*, 1893, p. 486.

Plates: — Outline engravings; illustration to Purg. ii, by Hess, to Purg. ix, by Retzsch, and frontispiece to the Paradiso by Bendemann. Also plans of purgatory and paradise.

— *Same.* 2^e Ausg. Th. i, ii. Dresden, etc., Arnoldische Buchhandlung, 1849. 2 v. 4^o. 2 maps and 6 plates. 1011 G 15-16

Th. i is "2^e vermehrte Aufl., 2^e Ausg."

— *Same.* Neue, durchgesehene und berichtigte Ausg. Leipzig, B. G. Teubner, 1865-66. 3 v. 8^o. Port., 4 maps, and 6 plates. 1014 E 8 a-c

1, pp. v-vii, Vorrede zur neuen Ausgabe.

Plates: — Plans of hell, purgatory and paradise. Frontispiece to the Purgatorio by J. Hübner and to the Paradiso by Bendemann.

Portrait: — Engraving. "Gemalt von Giotto. Gest. v. Weger, Leipzig."

— *Same.* Unveränderter Abdruck der berichtigten Ausg. von 1865-66. Leipzig, B. G. Teubner, 1868. 3 v. 8^o. Port., 4 maps, and 4 plans. 1014 E 9-11

— *Same.* Leipzig, B. G. Teubner, 1871. 3 v. bd. in 1. 8^o. Port., 4 maps, and 4 plans. 1014 E 12

— *Same.* Leipzig, B. G. Teubner, 1877. 3 v. 8^o. Port., 4 maps, and 4 plans. 1014 E 13 a-c

Einige Stellen aus der Göttlichen Comedie welche an die Aeneide und Eclogen von Virgil erinnern. Nach Philaethes. (In Vogel von Vogelstein, C. Die Hauptmomente von Goethe's Faust, Dante's Divina commedia und Virgil's Aeneis. 1861. pp. 9-12.)

Abriss von Dante's Göttlicher Comödie, enthaltend Erzählungen und Schilderungen zur Erklärung der Dante'schen Gallerie. n. p. [186-?] 8^o. pp. 40. 1014 E 12 b

Compended from King John's version.

* Passages from the Commedia in King John's version are found also in F. Scaramuzza's "Galleria dantesca," 1880.

The prefaces to the various editions are given in Italian in the translation of this comment by G. Bellotti, 1887. See D. C.—Italian.

Die göttliche Komödie, herausgegeben von C. L. KANNEGIESSER. Wien, A. Pichler, 1816-21. 3 v. bd. in 1. 8^o. Port. and 2 plates. (Magazin der ausländischen classischen Literatur. 9-11.) 1013 E 85

In terza rima. The translation of the Inferno was begun by August Bode, continued after his death by Kannegiesser and Ludwig Hain, and published by Kannegiesser in 1809. The Purgatorio and Paradiso are by Kannegiesser alone. The entire work was much revised in the successive later editions.

1, pp. 5-6, Vorerinnerung.

Portrait: — Engraving. "S. v. Perger del. F. G. Mansfeld sc." Follows the Raphael Sanzio portraits.

Plates: — Engravings. Illustration to Purg. ix, "S. v. Perger del. Mansfeld f." and a frontispiece to the Paradiso, "Bl. Höfel & C."

Die göttliche Komödie, uebersetzt und erklärt von K. L. KANNEGIESSER. 2^e sehr veränderte Aufl. Leipzig, F. A. Brockhaus, 1825. 3 v. 8^o. Port. and 2 plates. 1013 E 86-88

1, p. vii, dedicatory sonnet to King Friedrich Wilhelm III.; pp. ix-xiv, Vorrede; pp. i-lx, Einleitung.

"Die Hölle, welche freilich der bessernden Hand am meisten bedurfte, ist vielleicht zum dritten oder vierten Theil umgearbeitet; das Fegfeuer und das Paradies waren etwas weniger missrathen; doch hat auch hier öfters halbe und ganze Seiten hindurch das Alte dem Neuen weichen müssen: der siebente Gesang des Paradieses erscheint in ganz verwandelter Gestalt; überhaupt aber ist kein einziger Gesang unverändert geblieben." — Th. i, p. x.

"The style is dignified, and the commentary valuable; but the language is often obscure and somewhat rough." — Scartazzini, *Companion to Dante*, 1893, p. 486.

Plates: — Plans of hell and paradise.

Portrait: — Engraving. "Siegert Dresd. Rosmäsler Dresd. 1825."

— *Same.* 3^e sehr veränderte Aufl. Leipzig, F. A. Brockhaus, 1832. 3 v. bd. in 1. 8^o. Port. and 3 plates. 1013 E 89

"Die neue Auflage ist nun allerdings eine bedeutend veränderte; kein einziger Gesang der Übersetzung ist ganz derselbe geblieben, mehre sind zur Hälfte, einige fast ganz umgearbeitet. . . Insbesondere habe ich die Übersetzung verständlicher und, soweit es meine Ansicht und meine Kräfte erlaubten, fließender zu machen gesucht und ältere wie neuere Übersetzungen, besonders die von Streckfuss, zu Rathe gezogen und in einzelnen Ausdrücken benutzt." — Th. i, p. x.

Plates: — Plans of hell, purgatory, and paradise.

Portrait: — Same as in preceding ed.

Die göttliche Komödie, aus dem Italienischen übersetzt und erklärt von K. L. KANNEGIESSER. 4^e sehr veränderte Aufl. Leipzig, F. A. Brockhaus, 1843. 3 v. bd. in 1. 12^o. Port., map, and 3 plates. 1013 E 90

"Ich kann diese wiederum eine sehr veränderte nennen, hauptsächlich hinsichtlich der Uebersetzung indem nicht wenige Gesänge, z. B. gleich die drei ersten, fast ganz, die meisten wenigstens zum grossen Theile umgearbeitet sind, kein einziger aber unberührt geblieben, und so die Uebersetzung im Ganzen wol zum vierten Theile erneuert worden ist." — Th. i, p. ix.

Plates: — Plans of hell, purgatory, and paradise, taken from Witte; the first at second-hand from B. de Lamathe's French translation of the Inferno, 1823.

Portrait: — Same as in preceding ed.

Die göttliche Komödie, übersetzt und erklärt von K. L. KANNEGIESSER. 5^e umgearbeitete Aufl., herausgegeben von K. Witte. Leipzig, F. A. Brockhaus, 1873. 3 v. bd. in 1. 16^o. Port., map, and 3 plates. 1013 E 93

pp. v-x, Vorwort, [by K. Witte].

Portrait and plates: — Same as in preceding ed.

* Passages from Kannegiesser's version accompany Flaxman's "Composizioni concernenti la Divina commedia," [1833-35]. The translation of Inf. v is given from the editions of 1814, 1825, 1832, with the variant readings of 1843, in Dante's Göttliche Komödie und ihre deutschen Uebersetzungen: der 5^e Gesang der Hölle in 22 Uebersetzungen, 1865, pp. 47-68.

[Inf. v; Purg. xxx, xxxi, translated by M. KLEIN-SCHROD.] [1854-55?] MS. f^o. pp. (20). 1013 G 84

In terza rima. Copy of translator's original ms. with autograph letters from her to C. Vogel von Vogelstein, dated July, 1854, and Sept., 1855.

Die göttliche Komödie, metrische Uebersetzung nebst beigedrucktem Originaltexte, mit Erläuterungen, Abhandlungen und Register, von A. KOPISCH. Ital. and German. Berlin, Enslin'sche Buchhandlung, 1842. 1. 8^o. pp. iv + 509. Port. and 2 plates. 1013 G 80

pp. iii-iv, Vorwort. pp. 414-509, Abhandlungen, Nachträge und Register.

In blank verse.

"The German of it might often be hard to understand without the Italian, and the verse is of necessity somewhat flat and helpless; but no such translation could have been made or attempted in any other modern language." — J. A. Carlyle, *Inferno*.

Plates: — Plans of hell, purgatory, and paradise.

Portrait: — Engraving, after that of Raphael Morghen.

Die göttliche Komödie, metrische Uebersetzung mit Erläuterungen, Abhandlungen und Register, von A. KOPISCH. 2^e verbesserte Ausg. [Edited by R. Gosche.] Berlin, J. Guttentag, 1862. sm. 8^o. pp. xv + 636. Port. and 2 folded plates. 1014 E 14

pp. iii-v, Vorwort, [by A. Kopisch]; pp. vii-x, Vorwort des Herausgebers, [by R. Gosche]. pp. 475-636, Abhandlungen und Register.

Portrait and plates: — Same as in preceding ed.

Göttliche Komödie, Uebersetzung, Kommentar und Abhandlungen über Zeitalter, Leben und Schriften Dante's, von A. KOPISCH. 3^e Aufl., durchaus revidirt, berichtigt und ergänzt von T. Paur. Berlin, D. Collin, 1882. 1. 8^o. pp. xv + 730. Portrs. 1014 E 15

pp. iii-vi, Vorwort zur dritten Auflage, [by T. Paur]; pp. vii-viii, Aus dem Vorworte zur ersten Auflage, [by A. Kopisch]; pp. ix-x, Aus dem Vorworte zur zweiten Auflage, [by R. Gosche]. pp. 555-730, Abhandlungen.

Portraits:—Photographic reproductions. (1) "Bronzebuste des Museo Borbonico in Neapel." (2) "Jugendbild Dante's nach Giotto's Freske." (3) "Bronzene Medaille aus der 2. Hälfte des 15. Jahrhunderts."

— *Same*. 3^e Aufl., durchaus revidirt, berichtigt und ergänzt von T. Paur, mit Illustrationen von Yan d'Argent [*pseud.*]. Berlin, *Brachvogel & Ranft*, 1887. 1. 8°. pp. xv + 730 + (1). *Portrs.* and 12 *plates*. 1014 E 16

Reissue of preceding ed., with the same portraits, but with the addition of Dargent's illustrations and 1 p., "Nachträgliche Verbesserungen."

Dante's Hölle der Verliebten [Inf. v], deutsch gereimt, mit einigen Bemerkungen und einer Belegstelle aus dem Roman du Lancelot, von R. MINZLOFF. *Ital.* and *German*. Hannover, *Hahn'sche Hofbuchhandlung*, 1870. 1. 8°. pp. 47. 1014 E 38

In terza rima. Inserted is a list of errata. pp. 31-44, Bemerkungen und Belegstelle [including an extract from "Lancelot du Lac," Paris, 1494]; pp. 45-47, Schlussanmerkung (giving a free rendering of the above cited passage into German verse, entitled "Der Kuss der Könige").

Die zwei ersten Gesänge von Dante's Hölle, uebersetzt und besprochen von F. NOTTER. *Ital.* and *German*. Stuttgart, *A. Schaber*, 1869. 8°. pp. 151. 1014 E 37

pp. 121-151, Nachträge; [translations, with Italian text, of Inf. v. 70-139, xxxi. 82-145, xxxii. 124-139, xxxiii. 1-86, Purg. vi. 76-117, xxxv. 22-57, 73-99, 115-158, xxxi. 1-57].

"Auch Proben der Uebersetzung habe ich schon in jenem Werke ['Sechs Vorträge über Dante Alighieri'] gegeben, welche aber in den nunmehr vorgelegten von meiner damaligen Uebersetzungsmethode bedeutend ab, und habe mir namentlich jetzt zum Grundsatz gemacht, nach dem Beispiel von Streckfuss fortwährend den weiblichen Reim mit dem männlichen wechseln zu lassen, ein Gesetz, durch welches meine Aufgabe freilich schwieriger geworden." — p. 5.

Göttliche Komödie, übersetzt und erläutert von F. NOTTER. Stuttgart, *P. Neff*, n. d. 2 v. 16°. 1014 E 39-40

i. pp. vii-xii, Vorbemerkung, [dated 1871]; pp. 1-153, Dante's Leben und Ansichten; pp. 153-365, Die Hölle; pp. 367-486, Anmerkungen; pp. 487-582, Excursus zu Dante's Hölle; Die zwei ersten Gesänge; Excursus über Virgil mit einem Zusatz über Dante's Ansicht von der möglichen Seligkeit der Nichterlittenen; Excursus zum 5ten, 7ten, 9ten Gesange; Excursus über die Riesen im 31. Gesange; Excursus zum 34. Gesange.

ii. pp. v-vii, Vorwort, [dated 1872]; pp. 12-13, Das Fegefeuer; pp. 215-333, Anmerkungen; pp. 335-370, Excursus zu Dante's Fegefeuer; Excursus über den von Dante angenommenen Leib der Schatten; Excursus zum 8ten Gesange; Excursus über den Läuterungsberg und das irdische Paradies; Excursus über das Erdbleben im 21. Gesange des Fegefeuers; Excursus über Matthilde; pp. 371-581, Das Paradies; pp. 583-709, Anmerkungen; pp. 710-784, Excursus zu Dante's Paradies; Excursus über Beatrice; Excursus über die der Abfassung der G. K. vorangegangenen Gesichte vom Jenseits; Nachtrag zu Dante's Leben und Ansichten.

Deutschen Stenzen nach Dante Alighieri; drei Gesänge der "Commedia," Inferno i, Purgatorio xi, Paradiso xxiv. Mit einer Einleitung und einigen verbindenden Bemerkungen von P. POCHHAMMER. (*In* Neue Christoterpe; ein Jahrbuch. Bremen, *C. E. Müller*, 1896. 8°. pp. 159-185.) 1014 E 67

In ottava rima. Bilder aus Dante, in deutschen Stenzen, von P. POCHHAMMER. (*In* Nord und Süd. April, 1897. Bd. lxxxii, pp. 81-86.)

"Drei ihr Lebensschicksal selbst darstellende Sünder des viii und ix Höllen-Kreises: Odysseus [Inf. xxvi. 13-142], Bertrand de Born [Inf. xxvii. 112-142], und Ugolino [Inf. xxxii. 124-139, xxxiii. 1-90]." In ottava rima.

Uebersetzungen, [by C. H. PRELLER]. (*In* [Preller, C. H.] Dante-Album. 1^{tes} Heft. Mittheilungen aus der Divina commedia, von C. Hape, [*pseud.*]. 1863. pp. 13-61.)

Gives 47 free translations of passages from the Divina commedia into the sonnet form, and pp. 93-95, a rendering of Purg. xii. 1-72 in hexameters. That of Inf. v. 121-138 is also given in Scartazzini's "Dante in Germania," ii, p. 40, and in Locella's "Zur deutschen Dante-Litteratur," p. 34.

Paradiso ii, [translated by F. W. J. VON SCHELLING]. (*In* Schelling, F. W. J. von. *Sämmtliche Werke*. Abth. i, Bd. x. Stuttgart, *J. G. Cotta*, 1861. pp. 442-446.) 7150 A 40

Also, pp. 441-442, Inschrift am Eingang der Hölle, [Inf. iii. 1-9, translated in blank verse].

This translation, in terza rima, dated 1802, had been printed in A. W. von Schlegel's "Sämmtliche Werke," Bd. iii, 1846, pp. 369-373, (1452 A 28), with this note by the editor, Böcking: "Folgende Nachbildung des zweiten Gesanges des Paradieses ist ohne Zweifel unter Mitwirkung A. W. Schlegels von dessen erster Gattin verfasst." On this Schelling's editor, p. vii of the above, remarks: "Nach vorhandenen Briefen ist sie von Schelling, der sie Schlegeln in Abschrift mitgetheilt hatte, worauf dieser, von Schelling aufgefordert, den (ebenfalls in Schlegels Werken abgedruckten) Versuch einer eignen Uebersetzung des gleichen Gesangs unternahm, der aber unvollständig blieb. Schelling besserte später noch einiges an seiner Uebersetzung, so gleich die erste Zeile, welche vorher hiess: 'Ihr, die auf leichtem Kahne schwebend zoget'; hinwiederum scheint Schlegel einige Ausdrücke in der ihm übersandten Abschrift der Schellingschen Uebersetzung geändert zu haben."

— [*Same*]. (*In* Dante's Göttliche Komödie und ihre deutschen Uebersetzungen: der 5^e Gesang der Hölle in 22 Uebersetzungen. 1865. pp. 160-166.)

— *Same*. (*In* Plitt, G. L., editor. *Aus Schellings Leben; in Briefen*. Bd. i. Leipzig, *G. Hirzel*, 1869. 8°. pp. 442-445.) 7149 A 51

Accompanying a letter of Jan. 7, 1803, to A. W. von Schlegel, in which the writer says: "Sie erhalten hiermit eine Abschrift der Uebersetzung des Danteschen Gesangs, von deren grosser Unvollkommenheit, Härte und Unbeholfenheit mich zu überzeugen ich eben neue Gelegenheit gehabt habe. Wenn Sie etwas aus Dante übersetzen, so wählen Sie, wenn Sie mir diese Bitte erlauben, diesen Gesang, welches zum Theil freilich ein sehr eigennützig Wunsch von meiner Seite ist, indem ich daraus über Massen viel zu lernen Hoffnung hätte."

Hölle, [translated by A. W. VON SCHLEGEL]. (Tübingen, 1795) 4 pts. bd. in 1 v. 8°. 1013 E 80

"Die Horen, Jahrg. 1795, 3^{tes}, 4^{tes}, 7^{tes}, 8^{tes} Stück."

Extracts, in a modification of terza rima, rhyming *abacdc*, connected by a prose narrative.

Die Hölle. — Die Bösungswelt. — Das Himmelreich. [Translated by A. W. VON SCHLEGEL]. (*In* Schlegel, A. W. von. *Sämmtliche Werke*, herausgegeben von E. Böcking. Bd. iii. Leipzig, *Weidmann*, 1846. 12°. pp. 230-381.) 1452 A 28

With a second version of Par. ii, on which see note under Schelling's translation.

Dante's Göttliche Komödie in 125 Bildern, nebst erläuterndem Texte von B. SCHULER. München, *Verlag des Herausgebers*, 1892.

See Schuler, B.

Die göttliche Komödie, übersetzt und erläutert von K. STRECKFUSS. Halle, *Hemmerde und Schwetschke*, 1824-26. 3 v. 8°. 1013 E 94-96

i. pp. [i-ii]. An den Herrn F. A. Wolf; pp. 1-54, Andeutungen zur Kenntniss des Dichters und seines Zeitalters.

ii. pp. iii-vi, Vorwort.

iii. pp. [iii-viii], dedicatory letter to King Friedrich Wilhelm III.; pp. ix-xii, Vorwort.

In terza rima. "Fluent, readable, and clear, but modernized to the point of occasional triviality." — Scartazzini, *Companion to Dante*, 1893, p. 486.

— *Same*, another copy. 1013 E 96 b-d

With the dedicatory letter and preface of Th. iii bound in at the beginning of Th. i.

— *Same*. 2^e verbesserte Ausg. Halle, *C. A. Schwetschke und Sohn*, etc, 1834. 4°. pp. (298).

1013 G 76

col. 1-36, Einleitung.

Göttliche Komödie, übersetzt und erläutert von K. STRECKFUSS. 3^e Ausg. letzter Hand. Halle, *C. A. Schwetschke und Sohn*, 1840. 4°. pp. (238). (Der italienischen Dichtkunst Meisterwerke. 2. Dante und Tasso.) 1013 E 97 a

col. 9-36, Einleitung.

- *Same*, another copy. 1013 E 97 b
Bd. with Streckfuss' translations of Ariosto and Tasso.
- *Same*. 3^e Ausg. letzter Hand. 3^e Aufl.
Braunschweig, C. A. Schwetschke und Sohn, (M.
Bruhn), 1854. sm. 8°. pp. 487. 1014 E 1
pp. 1-27, Einleitung.
- *Same*. 3^e Ausg. letzter Hand. 7^e Aufl.
Braunschweig, C. A. Schwetschke und Sohn, (M.
Bruhn), 1864. sm. 8°. pp. 487. 1014 E 1 b
Reissue.
- *Same*. 3^e Ausg. letzter Hand. 9^e Aufl.
Braunschweig, C. A. Schwetschke und Sohn, (M.
Bruhn), 1871. sm. 8°. pp. 487. 1014 E 2
Reissue.

Göttliche Komödie, uebersetzt und erläutert von
K. STRECKFUSS; mit richtiger Uebersetzung und
völlig umgearbeiteter Erklärung neu herausgegeben
von R. Pfeiderer. Leipzig, P. Reclam jun., [1876?].
16°. pp. 622. (Universal-Bibliothek. 796-800.)
1013 E 98

pp. 3-4, Vorwort, [by R. Pfeiderer].

Göttliche Komödie, uebersetzt und erläutert von
K. STRECKFUSS; neu bearbeitet und mit einer his-
torisch-biographischen Einleitung versehen von O.
Roquette. Stuttgart, J. G. Cotta, etc., [1882?]. 2 v.
16°. Port. (Cotta'sche Bibliothek der Weltlitera-
tur.) 1013 E 99-100

i, pp. 5-28, Einleitung, [by O. Roquette].

"Di tutti i traduttori tedeschi di Dante lo Streckfuss fu il più
fortunato. Benché al suo primo comparire censurata fieramente
dal Witte, allora giovanetto, la sua traduzione della Divina Com-
media ebbe di tutte le altre il maggior numero di edizioni ed è
sino al giorno d'oggi la più popolare in Germania. Essa ebbe
già [1883, tredici edizioni]." — Scartazzini, *Dante in Germania*,
ii, p. 90.

Portrait: — Woodcut. "Nach dem Frescobilde im Palazzo
del Bargello (Pretorio) in Florenz."

Die Komödie, uebersetzt und mit begleitendem
Commentar herausgegeben von A. TANNER. Lied i.
Die Hölle. München, E. A. Fleischmann, (A. Koh-
solid), 1865. 16°. pp. viii + 346 + (1). 1014 E 35

In blank verse. No more published.

pp. 253-330, Commentar.

Paolo und Francesca; fünfter Gesang der "Hölle,"
[translated by A. WILBRANDT]. (In Wilbrandt,
A. Gedichte. Wien, L. Rosner, 1874. 16°. pp.
164-169.) 1470 W 4499

In blank verse.

Göttliche Komödie, übersetzt von K. WITTE. Ber-
lin, R. L. von Decker, 1865. 1. 8°. pp. 40 + 727 + (1).
Port. 1014 E 31 a

"Im sechsten Säkularjahr nach des Dichters Geburt."

pp. 7-40, Einleitung. pp. 539-727, Erläuterungen.

In blank verse.

Portrait: — Mounted photograph of a careful drawing.
"Nach Raphael."

— *Same*. Berlin, R. L. von Decker, 1865. 32°. pp.
40 + 727 + (1). Port. 1014 E 31 b

Differs from the preceding only in size and type; otherwise
the two editions correspond page for page and line for line.

— *Same*. 3^e Ausg. Berlin, R. von Decker, 1876.
2 v. 8°. Port. and folded plate. 1014 E 32-33

i, Text. ii, Erläuterungen.

Plate: — Plan of the universe.

Portrait: — Same as in the preceding editions.

Fragments.

Aus des Dantes Italiänischen, [Purg. iii. 34-39,
translated by C. BREHME]. (In Dante's Göttliche
Komödie und ihre deutschen Uebersetzungen: der
5^e Gesang der Hölle in 22 Uebersetzungen. 1865.
pp. 157-158.)

From "C. Brehmens allerhand lustige, trawrige vnd
gelegentlich der Zeit vorgekommene Gedichte," Leipzig, 1637.

Also given in Sulger-Gebing, "Dante in der deutschen Littera-
tur," 1895, p. 472.

"Er ist vielleicht der erste Deutsche, der aus der Göttlichen
Komödie eine selbstgewählte Stelle übersetzt hat." — R. Köhler.

* In the "Allgemeiner Schawplatz," Frankfurt, 1619, an
anonymous translation of Tommaso Garzoni's "Piazza univer-
sale," are several terzine translated from Dante; they are re-
printed in Sulger-Gebing, "Dante in der deutschen Litteratur,"
1895, pp. 467-469.

[Inf. xii. 46-48, 100-102, translated by A. GRY-
PHIUS.] (In Dante's Göttliche Komödie und ihre
deutschen Uebersetzungen: der 5^e Gesang der Hölle
in 22 Uebersetzungen. 1865. pp. 159-160.)

[Purg. x. 121-129, translated by G. J. MESSER-
SCHMID.] (In Dante's Göttliche Komödie und ihre
deutschen Uebersetzungen: der 5^e Gesang der Hölle
in 22 Uebersetzungen. 1865. p. 158.)

From Messerschmid's translation of A. M. Spelta's "Sapiens
stultitia," 1615.

Also given in Scartazzini's "Dante in Germania," ii, p. 89,
and Sulger-Gebing's "Dante in der deutschen Litteratur," 1895,
pp. 466-467. The latter also gives from the same work Messer-
schmid's rendering of Inf. xx. 115-117.

"Diese Uebersetzungen, deren Fehler und Ungenauigkeiten
auf den ersten Blick in die Augen fallen, sind, so unlesbar sie
uns heute erscheinen und so wenig sie dem Gehalte des Originals
gerecht werden, wichtig als die ersten, welche Dantesche
Verse in metrischem deutschem Gewande zeigen." — Sulger-
Gebing, *op. cit.*, p. 467.

Francesca's da Rimini Erzählung ihrer Liebe mit
Paolo Malatesta, fünfter Gesang [97-142] der
"Hölle," übersetzt von A. VON PUTTKAMER. (In
Das Magazin für Litteratur des In- und Auslandes.
30 April, 1887. Bd. cxi, p. 257.)

In terza rima.

[Purg. vi. 76-151, translated by (J.) G. REGIS.]
(In Dante's Göttliche Komödie und ihre deutschen
Uebersetzungen: der 5^e Gesang der Hölle in 22
Uebersetzungen. 1865. pp. 171-173.)

In terza rima. From *Philomathie von Freunden der Wis-
senschaft und Kunst*, Leipzig, 1820. Bd. ii, p. 247 et seq.

"Hatte sich schon 1815-16 mit einem Uebersetzungsversuch
der Hölle beschäftigt, doch scheint die beabsichtigte Arbeit nie
vollendet worden zu sein; jedenfalls ist dieselbe nie im Druck
erschienen." — Locella, *Zur deutschen Dante-Litteratur*, 1889,
p. 52.

[Inf. iii. 1-13, translated by J. F. H. SCHLOSSER.]
(In Dante's Göttliche Komödie und ihre deutschen
Uebersetzungen: der 5^e Gesang der Hölle in 22
Uebersetzungen. 1865. pp. 175-176.)

In terza rima. From "Aus dem Nachlasse von J. F. H.
Schlosser." Bd. i, 1858, where is also given a translation of Par.
xvii. 118-121. That of Inf. iii. 1-13 is also found in Scartazzini,
"Dante in Germania," ii, p. 208.

Fegefeuer xxviii. [7-148, translated by (G. H.)
A. WAGNER]. (In Dante's Göttliche Komödie und
ihre deutschen Uebersetzungen: der 5^e Gesang der
Hölle in 22 Uebersetzungen. 1865. pp. 166-170.)

In a modification of terza rima rhyming *a b a c d c*. From
Wagner's "Zwei Epochen der modernen Poesie in Dante,
Petrarca, Boccaccio, Goethe, Schiller und Wieland dargestellt,"
Leipzig, 1806.

* See also Goebel, G. Dante Alighieri; sechs
Vorlesungen. 1882.

Goethe, J. W. von. [Paraphrase of Inf. xi. 98-
106.]

GREEK.

Θεὸς κωμῳδία, μεταφράσις ἑμμετρος ὑπὸ Γ. Ε. ἈΝ-
ΤΩΝΙΑΔΟΥ. Ἐν Ἀθήναις, Κ. Ἀρτωνιδῆς, 1881. 16°. pp.
25 + 597 + (1). 1014 E 76

pp. 2-25, Εἰσαγωγή.

In iambic tetrameter catalectic verse.

Ὁ ἄδης, ἐξελληνισθεὶς ὑπὸ Π. Ι. Μ. Κεφαλλήνῃ,
τύποις Προόδου, 1876. pp. 15 + 223 + (2). 1014 E 81

pp. [3]-[6], dedicatory letter to D. S. Xudia; pp. 7-15, Ὀλίγα
περὶ τοῦ Δάντου καὶ τῶν συγγραμμάτων του.

In iambic tetrameter catalectic verse.

'Ο ἄδης, μετάφρασις K. ΜΟΥΣΟΥΡΟΥ. 'Εν Λονδίῳ, Williams and Norgate, 1882. 8°. pp (10) + 331. Port. in title. 1014 E 77

Has also English t.-p. Inserted is a second list of errata. "Its vocabulary is drawn from the whole range of ancient Greek literature. . . . The number of lines in each canto is the same as in the original; every line is represented by a corresponding line in the translation, and very rare are the instances in which a word has been allowed to stray from the line to which it belongs in the Italian. . . . The lines . . . are dodecasyllabic, and so far resemble the old iambic metre, with the further similarity that a caesura occurs always after either the fifth or seventh syllable. The penultimate syllable is always accented, so that there is a trochaic termination to every line." — *Saturday review*, Feb. 11, 1882.

Τὸ καθάρτηριον, μετάφρασις K. ΜΟΥΣΟΥΡΟΥ. 'Εν Λονδίῳ, Williams and Norgate, 1884. 8°. pp. (9) + 324. Port. in title. 1014 E 78

Has also English t.-p. 'Ο παρὰδειςος, μετάφρασις K. ΜΟΥΣΟΥΡΟΥ. 'Εν Λονδίῳ, Williams and Norgate, 1885. 8°. pp. (10) + 334. Port. in title. 1014 E 79

Has also English t.-p. Each of the above cantos has a "Πρόλογος" and "Πίναξ τῶν ἐν ἑκάστῃ φθῶν περιχομένων."

'Αδης, Καθάρτηριον καὶ Παρὰδειςος, μετάφρασις K. ΜΟΥΣΟΥΡΟΥ. 'Εκδόσις δευτέρα. 'Εν Λονδίῳ, Williams and Norgate, 1890. 8°. pp. (4) + 600. Port. in title. 1014 E 80

Has also English t.-p.

Fragment.

Francesca von Rimini, Hölle v. [73-142], Neugriechisch. (In Deutsche Dante-Gesellschaft. Jahrbuch. 1867. Bd. i, pp. 367-369.)

HEBREW.

La divina commedia. Pte. 1^a. L'inferno, traduzione ebraica di S. FORMIGGINI. Trieste, Tip. del Lloyd Austriaco, 1869. 8°. pp. viii + 202 + (3). 1014 E 86

Has also Hebrew t.-p.

HUNGARIAN.

Divina commediája (Isteni színjátéka): A pokol, olaszból fordította és jegyzetekkel kísérté ANGVAL JÁNOS. Budapest, Aigner Lajos kiadó-hivatala, [1878]. 8°. pp. xli + 283 + (1). 1014 E 87

Date given on the authority of Dr. Csicsáky. pp. iii-viii, dedicatory letter to Gróf. Csekonicz Jánosné; pp. ix-xiv, Előszó; pp. xv-xli, Dante élete, kora és művei.

Divina commediája (Isteni színjátéka): A tisztítóhely (Purgatorio), olaszból fordította és jegyzetekkel ellátta ANGVAL JÁNOS. Füzet i. Temesvár, Csandd-egyházmegyei könyvnyomda, 1885. 8°. pp. xxix + 73. 1014 E 88

The cover-title has the imprint of "Budapest, Aigner Lajos kiadó hivatala," n. d.

pp. v-vi, Előszó; pp. vii-xxix, Bevezetés. Contains cantos i-viii. No more published.

Divina commedia: művenek iii része a Paradisom (il Paradiso), fordította CSICSÁKY IMRE. Ital. and Hungarian. Temesvárott, Csandd-egyházmegyei könyvsajtón, 1887. 8°. pp. 179 + (1). 1014 E 91

With author's autograph. Inserted are five autograph letters from the translator to W. Fiske.

In terza rima. Contains canto i-vii. No more published. pp. 7-10, Bevezetés; pp. 11-20, Dante élete; pp. 21-27, A Divina commedia általában; 28-67, A Paradiscom [with translations of numerous fragmentary passages].

Sz. Bernárd imája, Paradiso xxxiii. 1-39, [translated by CSICSÁKY IMRE]. (In Csicsáky, I. Költeményei és kisebb műfordításai spanyol, olasz, francia, angol, német költőkből és a szentírásból; a bevezető előszót írta Maszlaghy Ferencz. Temesvár, Csandd-egyházmegyei könyvsajtón, 1888. 8°. pp. 121-122.) 1019 C 147

In terza rima. With translator's autograph. Given also on pp. 65-66 of the preceding.

Isteni színjátéka (Divina commedia), fordította, bevezette s jegyzetekkel kísérté SZÁSZ KÁROLY. Rész i, ii. Budapest, Kiadja a M[agyar] T[udományos] Akadémia, 1885-91. 2 v. 8°. 1014 E 89-90

i. Pokol. pp. 1-16, Előszó; pp. 17-50, Bevezetés az Isteni színjátékba.

ii. Purgatorium. pp. 1-4, Előszó.

"A Paradiscom," utolsó éneke. [Par. xxxiii.] (In RADO, A., translator. Olasz költőkből. Budapest, Franklin-Társulat, 1886. 16°. pp. 4-11.) 1019 C 127

Fragment.

Francesca von Rimini [Inf. v. 73-142], Ungarisch. [Translated by "Gy."] (In Deutsche Dante-Gesellschaft. Jahrbuch. 1867. Bd. i, pp. 371-373.)

ITALIAN DIALECTS.

Buranese.

Versione [Inf. xxxiii. 1-90, by — PASSALACQUA]. (In Nardo, G. D. Considerazioni filologiche sull' importanza dello studio comparativo dei dialetti rustici. 1869. pp. 11-26.)

In terza rima. pp. 29-30, Dichiarazione delle voci relative alla versione in dialetto buranello.

Calabrian.

Il paradiso; versione in dialetto calabrese e commento per F. LIMARZI. 1^a ed. Castellamare, Tip. stabiana, 1874. 1. 8°. pp. 164. Folded plate. 1014 G 5

Has also the text. In terza rima. pp. 3-11, Prefazione del traduttore; pp. 12-18, Giudizi sulla versione dei tre canti, i, xiv e xxi, pubblicati come saggio.

Plate: — "Sistema mondiale seguito da Dante."

Canti della Divina commedia, tradotti in dialetto calabrese; [Inf. i, by F. TOSCANI; Inf. iii-vi, xiii, xxv, by V. GALLO; Inf. xxv, by P. SCAGLIONE; Inf. xxxiii, by L. GALLUCCI]. (In Chiara, S. de. Dante e la Calabria. 1894. pp. 105-177.)

In terza rima. Inf. iv is incomplete.

Chioggian.

Versione [Inf. xxxiii. 1-90]. (In Nardo, G. D. Considerazioni filologiche sull' importanza dello studio comparativo dei dialetti rustici. 1869. pp. 11-26.)

In terza rima. pp. 27-29, Schiarimenti filologici relativi alla versione nel dialetto di Chioggia.

Genovese.

Traduzione libera do primmo canto dell' Inferno. (In Lunario genovese, compilato dal sig. Regina e c. per l'anno 1877. Genova, fratelli Pagano, [1876?]. 24°. pp. 47-52.) 1019 C 39

In terza rima.

Traduzione libera dei primi sette canti dell' Inferno, [by G. B. VIGO]. (In Vigo, G. B. Raccolta di poesie italiane e genovesi, colla traduzione in dialetto dei primi sette canti dell' Inferno. 2^a ed. Genova, Tip. del R. istituto Sordo-Muti, 1890. 12°. pp. 3-41.) 1014 E 99

In terza rima. The cover-title of the above volume is "Fili d'erba; poesie."

Milanese.

L'inferno, esposto in dialetto milanese da F. CANDIANI. Milano, a spese di C. Candiani, 1860. 8°. pp. viii + 364 + (3). 1014 E 95

In stanzas of six pentameters, rhyming a b a b c c. pp. vi-viii, Il traduttore a chi legge.

Della versione dell' Inferno in dialetto milanese [canto i, and portions of cantos ii, iii, v, vii, by C. PORTA]. (*In* Porta, C. Poesie edite in dialetto milanese. Italia, 1841. 16°. pp. 165-209.)

1017 C 73

In ottava rima. Has also the text.

— *Same*. n. p., n. d. 16°. pp. 237-277. 3 vds. 1014 E 94 b

Extracted from another ed. of the same.

— *Same*. Dell' Inferno; versione in dialetto milanese. (*In* Porta, C. and T. Grossi. Poesie scelte in dialetto milanese. 2 ed. Milano, Borroni e Scotti, 1847. 16°. pp. 213-251.)

1004 D 70

Has also the text. Lacks p. 251.

— *Same*, extracted. 1014 E 94a

Neapolitan.

Il Dante popolare, o La divina commedia in dialetto napolitano per D. JACCARINO. [Vol. i. 'Nferno.] Napoli, *Tip. dell'Unione*, 1870 [1871]. 8°.

1014 E 98a

In terza rima.

APPENDICE: pp. 1-41, Giudizi, esami critici, polemiche sulla traduzione del Dante per Jaccarino; pp. 42-48, Elenco delle nomine ed onorificenze decretate al sig. D. Jaccarino per la sua traduzione; pp. 49-52, Canto dicesimo [an earlier version by Jaccarino].

Il Dante popolare, o La divina commedia in dialetto napolitano per D. JACCARINO, col testo italiano a fronte e con note, allegorie e dichiarazioni scritte dallo stesso traduttore in italiano e napolitano. 7^a ed. Vol. i-iii. [Inferno.] Napoli, *Tip. del Dante Popolare*, 1881-84. 3 pts. bd. in 1 v. sm. 8°. *Port. of translator*.

1014 E 98

"Fatta a cure e spese della Scuola dantesca napolitana."

Paged continuously.

Paduan.

Versione [Inf. xxxiii. 1-90, by G. B. NOLI]. (*In* Nardo, G. D. Considerazioni filologiche sull' importanza dello studio comparativo dei dialetti rustici. 1869. pp. 11-26.)

In terza rima. p. 31, Dichiarazioni di alcune voci relative alla versione in dialetto rustico padovano.

Pavian.

Il primo canto dell' Inferno, tradotto in lingua pavana [by L. DIAN]. Dolo, *Tip. Longo*, 1882. 8°. pp. 10.

1014 E 100

In terza rima.

Sicilian.

Saggio di una versione della Divina commedia; preghiera di San Bernardo [Par. xxxiii. 1-39, by S. SALOMONE-MARINO]. (*In* Salomone-Marino, S. Di alcuni luoghi difficili e controversi della Divina commedia interpretati col volgare siciliano. 2^a ed. 1873. pp. 43-44.)

In terza rima.

Venetian.

Versione [Inf. xxxiii. 1-90]. (*In* Nardo, G. D. Considerazioni filologiche sull' importanza dello studio comparativo dei dialetti rustici. 1869. pp. 11-26.)

In terza rima.

La divina commedia, tradotta in dialetto veneziano e annotata da G. CAPPELLI. Padova, *Tip. del Seminario*, 1875. 1. 8°. pp. 480 + (1).

1014 E 97

In terza rima. Has also the text.

Versione libera [Inf. xxxiii. 1-75], di F. FEDERIGO nel dialetto veneziano. (*In* Nardo, G. D. Considerazioni filologiche sull' importanza dello studio comparativo dei dialetti rustici. 1869. pp. 32-34.)

In terza rima.

Veronese.

Saggio di traduzione in dialetto veronese della Divina commedia: [Inf. i, Purg. i, Par. i, by A. GASPARI]. Verona, A. Rossi, 1865. 1. 8°. pp. 67 + (1).

1014 E 96

In ottava rima. Has also the text.

LATIN.

Frammenti in versi esametri latini dell' Inferno tratti dal codice Fontanini. (*In* La divina commedia, giusta la lezione del codice bartoliniano [by Q. Viviani]. 1823-28. Vol. i, pp. [301]-330.)

The passages translated are Inf. iv-vii. 60. Viviani, who believed these verses to be the original of Dante's first draft of the Inferno, took many unwarranted liberties in editing them.

— [Same.] Inferni, capitulum iv-[vii. 60]. (*In* La commedia, illustrata da U. Foscolo. 1842-43. Tom. ii, pp. 379-395.)

With pp. 360-364, a criticism of Viviani.

— *Same*. (*In same*. 1852. Tom. ii, pp. 329-342.)

— *Same*. Gli esametri latini del codice di Sandaniele restituiti alla lezione originale. (*In* Fiammazzo, A., editor. Il commento più antico e la più antica versione latina dell' Inferno. 1892. pp. 137-158.)

— *Same*, selection. Inferno, canto v. 70-142, ab incognito grammatico sec. xv. (ut videtur) in latinum conversi. (*In* Carmen de bello in Runciville—Ioannis de Virgilio et Dantis Alagerii eclogae. Edidit I. C. Orellius. Turici, *Ulrich*, 1839. 4°. pp. 30-32.)

1014 G 70

Witte, in his preface to Dalla Piazza's translation, prints, pp. xvi-xvii, Inf. v. 73-142, of this earliest anonymous translation.

See also Fiammazzo, A. Esametri del codice Fontanini falsificati da Q. Viviani. 1888.

— *Same*. Gli esametri del Fontanini presso il Viviani. (*In* his I codici friulani della Divina commedia. Appendice. 1888.)

Commedia, trasportata in verso latino eroico da C. D'AQUINO, coll' aggiunta del testo e di brevi annotazioni. *Ital. and Latin*. Napoli, F. Mosca, 1728. 3 v. 8°. *Orn.*

1014 E 110-112

Actually printed at Rome, by Pietro Bernabò, but issued with the lying imprint because the privilegium was for the printing of the work *extra urbem*.

i. pp. 3-12. L'autore della traduzione a chi legge.

"Questa traduzione è in grande stima, como molto fedele ch' ella è ed anche elegante è piena di bellissimi versi."—Colomb de Batines, i, p. 244.

I primi canti del Purgatorio [i-viii], recati in esametri latini [by E. BONONCINI and F. Ghibellini]. [Modena, Società tipografica modenese, 1875.] 3 pts. bd. in 1 v. 8°.

1014 E 121

"Opuscoli religiosi, letterarj e morali, 1875, serie 3^a, tom. xi, xii," pp. 418-431, 58-70, 261-273.

The work of two school-boys, fourteen years of age. Cantos i-iii, vi-viii, are translated by Bononcini, cantos iv-v by Ghibellini. Edited by "F. M."

Il secondo canto dell' Inferno, vólto in esametri, con l' aggiunta di alcuni epigrammi latini, per S. CAPOCASA. *Ital. and Latin*. Ascoli, *Tip. Cardi*, 1881. 4°. pp. 31.

1014 E 122

Esercizi di versioni in latino di alcuni brani della Divina commedia, e degli inni sacri di A. Manzoni, del sac. R. CARLONI. Bologna, *Mareggiani*, 1894. 8°. pp. 62 + (1).

1014 E 126

The passages translated are Inf. v. 25-142, x. 22-136, xix, xxxiii. 1-90; Purg. v. 52-136, xi. 1-99, xx. 43-123; Par. xi. 43-139, xii. 46-129, xxxiii. 1-39.

— *Same*, another copy. 1014 E 126

In proof-sheets, bound with the preceding.

L' inferno, o sia la prima cantica della Divina commedia, tradotto e schiarito a senso preciso di

frase in versi eroici latini corrispondenti da A. CATELLACCI. *Ital. and Latin*. Pisa, R. Prosperi, 1819. 8°. pp. xvi + 327. 1014 E 113
pp. iii-xvi, Prelazione.

Saggio di traduzioni poetiche latine, di alcuni tratti della Divina commedia, pubblicato in occasione della festa centenaria di Dante per F. M. DOLCI. Bergamo, Tip. Crescini, 1865. 1.8°. pp. 20. 1014 G 17

The passages translated are Inf. i, v. 70-142, xxxiii. 1-79, Purg. vi. 25-151, Par. xvii. 46-70, xxvii. 1-66.
In elegiac stanzas. With translator's autograph. Inserted is a list of errata.

L'entrata all' inferno [Inf. iii]. — La morte di Francesca e Paolo [Inf. v. 73-142]. — La morte del conte Ugolino [Inf. xxxiii. 1-90], della Divina commedia, versione in latini esametri di D. E. FANTI, col testo a fronte. *Ital. and Latin*. Bologna, J. Marsigli, 1842. 8°. pp. 29. 1014 E 123
The half-title is "Dante; saggi tre con versione latina."

FRATIS JOHANNIS DE SERRAVALLE translatio et comentum totius libri Dantis Aldigherii, cum textu italico fratris Bartholomaei a Colle, nunc primum edita. [Edited by M. da Civezza and T. Domenichelli.] *Ital. and Latin*. Prati, Giachetti, filii et soc., 1891. f°. pp. xlviii + 1236. 1012 T 45

The expense of bringing out this work was borne by Pope Leo XIII and in consequence it is sometimes called "il Dante del papa."

pp. [v-viii], dedicatory letter to Pope Leo XIII; pp. ix-xxxv, Notizie preliminari; pp. xxxvii-xlviii, Documenta. pp. 1217-1233, Fragmenta commentarii super Comediam Dantis Aldigherii, per fratrem Bartholomaeum a Colle.

Giovanni dei Bertoldi, born 1350(?), died 1445, known as Johannes de Serravalle, was bishop of Fermo.

The commentary is preceded by eight preambula, in the fifth of which occurs the statement that Dante visited Oxford.

The colophons state that the translation and comment were written at the requests of Cardinal Amidei of Saluzzo, and more especially of Nicholas Bubwith, Bishop of Bath and Wells, and Robert Hallam, Bishop of Salisbury.

"Learned men [of the Middle Ages] who despised the vulgar tongue may even have found it hard to bring themselves to read Dante in the original; but in any case, as the example of John of Serravalle shows, they wished to make his work accessible to foreign scholars." — Scartazzini, *Companion to Dante*, 1893, p. 485.

Cantica de inferis latinis versibus per J. B. MATTÉ. Ed. 2ª castigata. Eporediae, ex typis Seminarii, 1874. sm. 8°. pp. 137 + (3). 1014 E 119

In elegiac stanzas. p. 1, Auctor lectori; pp. 3-4, A. Moreno dedicatio.

Purgatorium latinis versibus per J. B. MATTÉ. Eporediae, ex typographia Seminarii, 1874. sm. 8°. pp. 136 + (1). 1014 E 120

In elegiac stanzas. pp. 3-4, A. Moreno dedicatio.

La divina commedia, interpretata e tradotta in versi esametri latini dal dr. G. MIGLIO. [Inf. i. Edited by A. Miglio.] *Ital. and Latin*. Crema, Tip. Campanini, 1867. 8°. pp. 13 + (1). 1014 E 123 b

Inserted is a ms. corrigendum.

Divina comoedia latinis versibus auctore J. PASCALIO-MARINELLIO. Anconae, Baluffi, 1874. 8°. pp. (2) + 371. 1014 E 115

In hexameters.

Saggio di esercizi di versione latina della Divina commedia; ossia, Aggiunta alla 3ª ed. dei Trecento temi italiani per versioni del prof. G. S. PEROSINO. *Ital. and Latin*. Torino, Bellardi, Appiotti e Giorini, 1868. sm. 8°. pp. 16. 1014 E 124

Contains the Italian text of Purg. v-vi, and Inf. xxxii. 124-139, xxxiii. 1-78, to be rendered into Latin, with the necessary idiomatic Latin phrases, etc., at the bottom of the page.

Traduzione latina dei trecento temi italiani del

prof. G. S. PEROSINO. Torino, presso l'autore, 1873. 2ª ed. sm. 8°. pp. (4) + 186. 1014 E 125

pp. 144-150, Purgatorii lib. v-[vi]; pp. 150-152, Comes Ugo-
linus, Inf. lib. xxxii. [124-139] et xxxiii. [1-78]. Latin prose
translations for guidance of the teacher in the use of the preced-
ing exercises in Latin composition.

Quinque capitula ex Purgatorio, latinitate donata
a C. DALLA PIAZZA. Vicetiae, C. Longo, 1844. 8°. pp. 36. 1014 E 116

Divina comoedia, hexametris latinis reddita ab
abbate DALLA PIAZZA. Praefatus est et vitam Piazzae adiecit C. Witte. Lipsiae, J. A. Barth, 1848. 8°. pp. xlviii + 399. 1014 E 114

Has a second preface by W. A. Barth.

"It is incomparably the best Latin translation." — J. A. Carlyle, *Inferno*.

Morte del conte Ugolino; quadro di Dante ritratto in metro latino da Uguccione Nonvrai [pseud. of A. PIEGADI] e da altri sei autori. Vi si aggiungono note critiche ed una opinione del messicano contro un comentatore del secolo xiv. Editore A. Piegadi. *Ital. and Latin*. [Venezia, G. B. Merlo, 1864.] 4°. pp. 70 + (1). Frontisp. 1014 G 14

Inserted is the publisher's announcement.

The six other Latin versions are by C. d'Aquino, M. Cesari, F. Testa, A. Catellacci, G. dalla Piazza, and B. de' Ghetaldi; all are in hexameters.

pp. 3-8, A' giovani amici suoi; lettera proemiale dell' editore. pp. 63-66, Opinione d'Uguccione Nonvrai sul verso 75 del canto xxxiii dell' Inferno, contro un commento di Benvenuto da Imola; pp. 67-68, Nota dell' editore sulla precedente opinione.

Frontispiece: — Engraving. The death of Ugolino. "G. Rebellato dis."

Morte del conte Ugolino [Inferno, xxxiii. 1-78] in ode saffica di A. PIEGADI e in prosa francese di F. DE LAMENNAIS. *Ital., Latin and French*. Venezia, Gaspari, 1864. f°. pp. 23. 1014 G 15

Cantus xxxiii Dantis (Inferno). [Translated by L. POZZUOLO.] (*In* Pozzuolo, L. Manzonianum carmen (5 maggio) et cantus xxxiii Dantis (Inferno); accedunt alia nonnulla in carmina latina versa. Catanae, R. Giuntini et G. Gajani, 1884. pp. 8-11.) 1014 E 127

With translator's autograph. The above translation, in elegiac stanzas, is dated 1860.

Saggio della Divina commedia [Inf. v, xxv] tradotta in esametri latini da G. SACCHI, comentata ed annotata nel testo e nella versione da L. Reggiani. *Ital. and Latin*. Reggio nell' Emilia, tip. Davolio, 1882. 4°. pp. xiv + 72. 1014 G 19

pp. iii-iv, Al lettore [by L. Reggiani]; pp. v-xiv, Cenni sulla vita e le opere di G. Sacchi, [by L. Reggiani].

Extracts from this translation had already appeared in the separately printed preface to the Paradiso in Esemplare della Divina commedia donato da Papa (Benedetto XIV) Lambertini, edita da L. Scarabelli, 1870-73, (1014 F 79).

Dell' Inferno canto secondo, tradotto per F. SIMONE. *Ital. and Latin*. Albenga, T. Craviotto, 1872. 16°. pp. 14 + (1). 1014 E 117

Dell' Inferno canto terzo, tradotto da F. S[IMONE]. *Ital. and Latin*. Albenga, Craviotto, 1875. 16°. pp. 21. 1014 E 118

pp. 14-20, various Latin poems and epigrams; p. 21, Variazioni ed emendamenti [Inf. i, xxxiii].

Versione latina [Inf. i; v. 73-142; ix. 112-133]. [Translated by N. TOMMASEO.] (*In* Commedia, con ragionamenti e note di N. Tommaséo. 1865. col. 611-614.)

In hexameters. The translation of Inf. v. 73-142 had already appeared in Tommaséo's "Dante e i suoi traduttori," 1855. See also his "Memorie poetiche e poesie," 1838, p. 44.

— Same. (*In* Tommaséo, N. Nuovi studi su Dante. 1865. pp. 380-387.)

Francisca Ariminensis [Inf. v. 25-142]. — Ugolini mors [Inf. xxxiii. 1-90]. — Matelda [Purg. xxviii. 1-

81]. *Latinis carminibus redditae auctore* [L. DALLA VECCHIA]. (*In Vecchia, L. dalla. In obitum Dantis. 1865. pp. 15-27.*)

In hexameters.

Ugolini comitis mors [Inf. xxxiii. 1-90]. — Francisca Ariminensis [Inf. v. 25-142]. — Matelda [Purg. xxviii. 1-81]. [Translated by L. DALLA VECCHIA.] (*In Omaggio a Dante. 1865. pp. 517-527.*)

Francisca Ariminensis, [Inf. v. 70-142, translated by L. DALLA VECCHIA]. (*In Scolari, F. Proposta e saggio per una edizione del testo della Divina commedia. 1865. pp. 73-78.*)

Fragments.

Dantes Aligherius florentinus poeta, anno salutis MCCXC descripsit iiii stellas antarcticas cap. primo Purg. [22-27] his verbis, ab Amerigo Vespuccio in suis epistolis adductis. *Ital. and Latin.* (*In Fanfani, P. Studj ed osservazioni. 1873. p. 228. — Same. 1874.*)

In hexameters. From "una bella stampa, inventata dallo Stradano, e incisa maravigliosamente dal Galle nel secolo xvi, dove è giusto rappresentato Amerigo Vespucci in atto di osservare coll' astrolabio al fatta costellazione. Da un lato della quale stampa, vi è il ritratto di Dante."

[Inf. xxxiii. 1-78, translated by M. CESAROTTI.] (*In Fossati, G. Elogio di Dante Alighieri. 1782. pp. 45-48. — Same. 1783. pp. 45-48.*)

Given more accurately in "Morte del conte Ugolino; quadro di Dante ritratto in metro latino da Ugucione Nonvrai [*pseud.*] e da altri sei autori," [1864], pp. 31-33. *In hexameters.*

[Inf. v. 73-142, translated by COSIMO DELLA SCARPERIA.] (*In Divina comoedia, hexametris latinis redditae ab abbate Dalla Piazza. 1848. pp. xx-xxi.*)

From an inedited translation, in elegiac stanzas. The translator died in 1778. The above had previously appeared in the *Poli-grafo* of Milan, maggio, 1813, an. iii, p. 838 *et seq.*

Versione inedita [Inf. xxxiii. 1-78], del vivente B. barone de' GHETALDI. (*In Morte del conte Ugolino; quadro di Dante ritratto in metro latino da Ugucione Nonvrai [*pseud.*] e da altri sei autori. [1864.] pp. 55-57.*)

In hexameters.

Ex Dante Alighierio, *Infern. cant. iii. [82-99].* [Translated by G. LAUREANI.] (*In Laureani, G. Orationes, carmina et inscriptiones. Romae, ex typographia bonarum artium, 1855. 8°. pp. 131-132.*)

In iambic senarii.

Ugolinus . . . Ex Danti poemate. [Inf. xxxii. 124-139, xxxiii. 1-78, translated by C. LEBEAU.] (*In Lebeau, C. Opera latina; carmina nempe, fabulae, amplificationes, orationes, oratiunculae, etc. Ed. 2^a, cui accessit novum supplementum. Parisiis, A. Delalain, 1816. Tom. i, pp. 89-92.*) 1017 C 17 a

Given also by Artaud de Montor in the notes to Inf. xxxiii in his French translation of the *Inferno*, 1812, but not in the later editions. *In hexameters.*

Ex Dantis Alighierii, *Paradisi xxxiii. [1-39]: s. Bernardus ss. Virginem Christi matrem pro poeta deprecatur.* G. MIGNINI, traduttore. (*In L'Alighieri. 1891. An. iii, pp. 58-60.*)

In the Sapphic stanza.

[Inf. v. 121-123, translated by H. A. J. MUNRO.] (*In Pickford, J. Quotation from Dante. 1888.*)

From "Sabrinæ corolla," ed. 2a. p. 247.

[Selections, translated by D. NANNUS MIRABELLIUS.] *Ital. and Latin.* (*In Nannus Mirabellus, D., compiler. Polyanthea. 1507. — Same. 1585.*)

Versione latina dell' episodio dantesco del conte Ugolino [Inf. xxxiii. 1-78, translated by G. PET-

RICCIOLI]. *Ital. and Latin.* (*In Petriccioli, G. Carmi latini. Parma, G. Adorni e Co., 1875. 1. 8°. pp. 1-9.*) 1014 G 18

In hexameters.

L'episodio dantesco, Il conte Ugolino, [Inf. xxxiii. 1-78], tradotto dal capitano PETRICCIOLI. (*In Il Baretti. 16 dic. 1875. An. vii, p. 395.*) 1019 Z 160

La morte del conte Ugolino [Inf. xxxiii. 1-78]; versione latina inedita di M. RONTO veneziano, monaco olivetano del secolo xv. [Edited by E. A. Cicogna.] Venezia, *Gaspari*, 1865. f°. pp. 8.

1014 G 16

p. 6, Avvertenza.

In hexameters. From a codex in the Biblioteca palatina of Parma, formerly in the monastic library of Monteoliveto. Witte, in his preface to Dalla Piazza's translation, prints, pp. xiii-xv, Inf. v. 73-142 of Ronto's version from a codex in the Magliabecchian library. Extracts are also given in Vandelli's "Lettera sopra la Divina commedia tradotta da M. Ronto," 1752. See Colomb de Batines, i, pp. 237-242.

"In Dante's own day, as we learn from his correspondence with Giovanni del Virgilio, learned men were of the opinion that he ought to have written his great poem in Latin. Naturally, therefore, as soon as it became famous, people set to work to turn it into that language. The first to do this appears to have been Matteo Ronto, a monk of Siena (+ 1443). Several mss. exist of his work, which is thought to have been composed in 1381; but only fragments of it have been printed." — Scartazzini, *Companion to Dante*, 1893, pp. 484-485.

[Purg. xvi. 64-72.] Traduzione di COLUCCIO [SALUTATO]. *Ital. and Latin.* (*In Corniani, G. B. I secoli della letteratura italiana dopo il suo risorgimento; commentario. Vol. i. Brescia, N. Belloni, 1818. 16°. p. 347. — Same. Continuato fino all' età presente da S. Ticozzi. Tom. i, pte. 1^a. Milano, V. Ferrario, 1832. 1. 8°. p. 109.*)

1001 A 41; 1016 G 44

In hexameters. From an inedited translation, the ms. of which is apparently lost.

[Inf. v. 70-142, translated by F. TESTA.] (*In Divina comoedia, hexametris latinis redditae ab abbate Dalla Piazza. 1848. pp. xxiv-xxv.*)

In hexameters.

[Inf. xxxiii. 1-78.] Versione di F. TESTA. (*In Morte del conte Ugolino; quadro di Dante ritratto in metro latino da Ugucione Nonvrai [*pseud.*] e da altri sei autori. [1864.] pp. 37-41.*)

NORWEGIAN.

De syv første, og den treogtredivte sang af Dantes *Inferno*, oversatte i originalens versemaal af C. MÜLLER. *Ital. and Norwegian.* Christiania, *Steen-ske bogtrykkeri*, [1851]. sm. 8°. pp. iv + 93 + (2).

1014 E 168

"Indbydelsesskrift til den offentlige examen i Christiania kathedralskole, 1851."

POLISH.

Z komedyi boskiej. (*In FALENSKI, F., pseud. FELICYAN, translator. Przekłady obcych poetów. ii. Kraków, nakładem autora, 1892. 8°. pp. 69-141.*)

1014 G 35

Selections from Inf. v, vi, x, xiii, xv-xvii, xxxii-xxxv, xxxii, xxxiii; Purg. ii, vi-viii, xiii, xxvii, xxx; Par. iii, xv, xvii. *In terza rima.*

Piekielko. Boskiej komedyi Danteg o, część pierwsza. [Inf. i-v, translated by L. KAMINSKI.] [Warszawa, 1853] 8°. pp. (27). 1014 E 176

"Biblioteka warszawska, luty, 1853, tom i," pp. 343-369. *In terza rima.*

Trzy ostatnie pieśni Komedyi boskiej, przekład J. I. KRASZEWSKIEGO. [Par. xxxi-xxxiii.] [Warszawa, 1866.] 8°. pp. (10). 1014 E 180

"Biblioteka warszawska, marzec, 1866, tom i," pp. 389-398. *In blank verse.*

Czyścić, pieśń vi-viii, [translated by] E. PORȚBOWICZ. [Warszawa, 1893.] 8°. pp. (13). 1014 E 181

"*Ateneum, pismo naukowe i literackie*, marzec, 1893, tom lxi," pp. 468-480. In terza rima.

Boska komedia, przekład A. STANISŁAWSKIEGO. Kraków, nakład J. K. Zupańskiego & K. J. Heumann, 1887. 8°. pp. 731. (Nowa biblioteka uniwersalna.) 1014 E 179

The entire poem. In blank verse.

Fragments.

Piekło; ustęp z pieśni vi. [49-115], przekład J. KORSAKA. (*In* Kłosy, czasopismo illustrowane tygodniowe. 1865. Tom i, no. 23, p. 272.) 1017 T 37

In rhymed verse. The Doré illustration of this passage accompanies the translation.

A fragment of Inf. iii, translated by Korsak is given by Lewestam in his article on "Dante Alighieri i jego ilustrator Doré," 1865, on p. 150 of the above volume.

Piekło, pieśń xiv. [4-42, translated by F. H. LEWESTAM]. (*In* Kłosy, czasopismo illustrowane tygodniowe. 1865. Tom i, no. 22, p. 261.) 1017 T 37

In blank verse. Signed "F. H. L." The Doré illustration of this passage accompanies the translation.

[Inf. iii. 1-21, translated by A. MICKIEWICZ.] (*In* Lewestam, F. H. Dante Alighieri i jego ilustrator Doré. 1865.)

Dwa ustepty z Boskiej komedii, [Inf. iii. 1-63, v. 70-142], przekład F. WICHERSKIEGO. [Warszawa, 1856.] 8°. pp. (4). 1014 E 178

"*Biblioteka warszawska*, sierpień, 1856, tom iii," pp. 239-262. In terza rima.

Francesca; ustęp z Komedyi boskiej Danta, z pieśni v. [73-142] Piekła, [translated by] G. ZIELINSKI. [Warszawa, 1855.] 8°. pp. (3). 1014 E 177

"*Biblioteka warszawska*, maj, 1855," pp. 215-217. In rhymed verse.

PORTUGUESE.

O inferno, poema em trinta e quatro cantos, illustrado com as celebres composições de G. Doré; versão portuguesa em tercetos por D. ENNES, acompanhada do texto italiano, seguida de notas e antecédida de uma breve noticia preliminar por X. da Cunha. *Ital. and Portuguese*. Lisboa, D. Corazzi, 1887-[89]. f°. pp. xviii + 689. *Port.* and 75 plates. 1014 G 24

Posthumously published. In the preface is given an earlier version of Inf. i by Ennes; and among the notes to Inf. iii specimens of numerous translations by various hands.

Two tercine from the Paradiso translated by Ennes are given in *Lisboa crêche*, 17-19 maio, 1884, p. [11], (1019 C 116).

Versão da Divina comedia, [Inf. xxxiv. 20-139, Purg. i, Par. xxxiii. 133-145, by] M. J. FERREIRA. (*In* Revista brasileira. 15 agosto, 1879. Tom. i, pp. 441-452.)

In blank verse.

A divina comedia, versão portuguesa commentada e annotada por J. PINTO DE CAMPOS. [O inferno.] Lisboa, *Imprensa nacional*, 1886. 4°. pp. (9) + cci + 627. *Port.*, plate and facsim. 1014 G 23

The preliminary unnumbered pages contain a dedicatory letter to the Emperor of Brazil, and a preface by H. de Barros Gomes. pp. vii-xiv, Prologo; pp. xlv-xxvii, Traços biographicos de Dante Alighieri; pp. cxxix-clviii, A Divina comedia; pp. clxi-clxvi, Dante e Beatriz; pp. clxvii-clxxiv, Titulo do livro; pp. clxxv-cci, Obras menores de Dante Alighieri.

The translation is in prose.

Plate: — Plan of hell.

Facsimile: — Lithograph. "Fac-simile della condanna contro Dante Alighieri estratta dal codice detto del Chiodo conservato nell' Archivio di Stato in Firenze. Raff. Salari fior. fece."

Portrait: — Mounted engraving. "Ritratto dall' amico suo Giotto nella Cappella del Potestà in Firenze, scoperto l'anno 1841 [read 1840]." Restored.

O sexto canto da Iliada e os dous primeiros cantos do "Inferno," traduzidos das linguas originaes por A. J. VIALE. Lisboa, *Typ. da Academia*, 1854. 4°. pp. 43 + (1). 1014 G 22

pp. 33-43, Tradução dos dous primeiros cantos do "Inferno." In terza rima.

Inferno, canto i-[v]. — Excerpto do canto xxxiii. [1-75]. [Translated by A. J. VIALE.] (*In* Viale, A. J. *Miscellanea hellenico-litteraria*. Lisboa, *Imprensa nacional*, 1868. l. 8°. pp. 51-84.) 1018 G 62

pp. 159-175, Notas aos cantos do Inferno i a v, e ao excerpto do canto xxxiii, [with twelve variant translations by Viale of Inf. v. 127-132, with other renderings by L. V. de Simoni and J. de Deus].

Inferno, canto i-[v]. — Episodio do conde Ugo-lino, excerpto dos cantos xxxii. [124-139] e xxxiii. [1-78]. [Translated by A. J. VIALE.] (*In* Viale, A. J. *Tentativas dantescas* 1884. pp. 27-72.)

pp. 73-106, Notas. (contains, in addition to those of the preceding, a fragmentary rendering by E. A. Vidal).

Fragments.

[Inf. iii. 1-9, translated by D. DE AZEVEDO.] (*In* O inferno, versão portuguesa por D. Ennes. 1887-[89]. pp. 587-588.)

In sonnet form.

Francisca de Rimini, [Inf. v. 73-142, translated by J. DE DEUS]. (*In* Deus, J. de. *Flores do campo*. 2^a ed. correct. Porto, *Magalhães & Moniz*, 1876. sm. 8°. pp. 207-211.) 1019 C 34

In terza rima. Viale, "Miscellanea hellenico-litteraria," 1868, gives verses 127-138 of the above, "extrahido do *Vimaranense*, no. 412 de 30 de novembro de 1866."

[Inf. iii. 1-9, translated by J. P. X. PINHEIRO.] (*In* O inferno, versão portuguesa por D. Ennes. 1887-[89]. p. 587.)

In terza rima.

[Inf. iii. 1-9, translated by F. SERRA.] (*In* O inferno, versão portuguesa por D. Ennes. 1887-[89]. p. 587.)

In terza rima.

"Lasciate ogni speranza . . ." versão do italiano [by] J. SILVA MENDES LEAL. (*In* Silva Mendes Leal, J. *Canticos*. Lisboa, *Typ. do Panorama*, 1858. l. 8°. p. 141.) 1017 C 179

A free translation, in terza rima, of Inf. iii. 1-9. Reprinted in the translation of the Inferno by Ennes, 1887-[89], p. 587.

[Inf. i. 1-40, translated by J. RAMOS-COELHO.] (*In* O inferno, versão portuguesa por D. Ennes. 1887-[89]. pp. xvi-xvii.)

In terza rima.

Enfer, chant iii. [1-24], traduction en vers portugais par [L.] V. DE SIMONI. (*In* La divine comédie: Le paradis, traduction par H. Topin. 1862. Tom. i, p. 155.)

In terza rima.

[Inf. v. 127-138, translated by L. V. DE SIMONI.] (*In* Viale, A. J. *Miscellanea hellenico-litteraria*. Lisboa, *Imprensa nacional*, 1868. l. 8°. p. 173.) 1018 G 62

In terza rima. "Extrahido do 'Ramalhete poetico,' impresso no Rio de Janeiro, 1843, pag. 31."

[Inf. v. 127-138, translated by E. A. VIDAL.] (*In* Viale, A. J. *Tentativas dantescas*. 1884. p. 97.)

In terza rima.

RHAETO-ROMANIC.

Friulian dialect.

L' episodio dantesco di "Francesca da Rimini" [Inf. v. 73-142], — di "Piccarda Donati" [Par. iii. 34-130], — di "Sapia" [Purg. xiii-85-154] in dialetto friulano. [Translated by P. BONINI.] *Ital.*

and *Friulian*. (In *Pagine friulane*. 16 febb., 18 giugno, 2 agosto, 1896. An. viii, pp. 185-186; an. ix, pp. 49-51, 73-74.)

ROUMANIAN.

Divina comedia, traducțiune depre originală de D^omna M. P. C^hit^u. Cu textulă originală, note și notiție din differiți comentatori. [i], ii. *Ital. and Roumanian*. Craiova, *Samitca*, 1883-88. 2 v. sm. 8°. *Port. and frontisp.* 1014 E 133 a-b

[i], pp. iii-vii, Notițe asupra lui Dante; pp. 1-447, Infernulă. ii, pp. 1-591, Purgatoriulă; pp. 593-600, Despre Matilda lui Dante (Purg. xxxiii și următoarele), [by M. Mandalar].

Prose translation.
Portrait: — Engraving. "Gemalt von Giotto. Gest. v. Weber, Leipzig."

RUSSIAN.

Божественная комедія: Адъ; съ очерками Флаксмана и итальянскимъ текстомъ, переводъ съ итальянскаго Ѳ. Фанъ-Дима, введение и биографія Данте Д. Сгрукова. *Ital. and Russian*. [Санктпетербургъ, Е. Фишеръ, 1842.] 8°. pp. xx + 419 + 21-26. *Plates*. 1014 E 135

The notes at end lack all before p. 21.

Plates: — Diagram of hell, and Flaxman's illustrations.

[Адъ: комедія, переводъ Фанъ-Дима.] С.-Петербургъ, А. Е. Ландау, 1875. sm. 8°. pp. 233 + (1). (Европейскіе классики. 4.) 1014 E 136

Божественная комедія: Адъ, переводъ стихами съ итальянскаго А. П. Федорова, съ объяснительными примѣчаніями и биографическимъ очеркомъ Данте. С.-Петербургъ, Типографія Дома Приер. Малоа. Бюдж., 1893. 8°. pp. xv + 325 + (2). 1014 E 138

Божественная комедія: Чистилище, пѣсни 5-9, перев. М. Г. (In *Пантеонъ литературы*. Май, 1889. Годъ ii, pp. 33-64.) 1014 G 40
Lacks all before p. 33.

Божественная комедія: Адъ, переводъ съ итальянскаго размѣромъ подлинника (терцинами) Н. Голованова. Текстъ перевода просмотрѣнъ Ѳ. И. Буслаевымъ. Москва, И. Н. Кушнеревъ и К^о, 1896. 8°. pp. viii + 329. *Port.* 1014 G 39

ILLUSTRATIONS (translations of those appended to Longfellow's translation of the *Inferno*, 1867): — pp. 249-250, Огньмовъ о Данте въ хроникѣ Виллани; pp. 250-252, Письмо монаха Иларіо; pp. 252-258, Портреты Данте (Ч. Нортона); pp. 258-261, Судьба "Божественной Комедіи" по смерти Данте (J. R. Lowell, "American Cyclopaedia," vi); pp. 261-265, Дантъ (Болкертъ, *Dictionnaire philosophique*); pp. 265-268, Божественная комедія (Rivarol, *Etude sur Dante*); pp. 268-273, Божественная комедія (Lamennais, *Introduction sur la vie et les œuvres de Dante*); pp. 273-284, Божественная комедія (Эдгаръ Кинне, "Итальянскія революціи," гл. vii); pp. 284-292, Божественная комедія (Шлегеля); pp. 292-308, Данте (Карлейль, Герои и героическое въ исторіи, пер. Яковенко; pp. 309-329, Шестисотлѣтній юбилей для рожденія Данте Аллигieri (Ѳ. И. Буслаевъ, "Моя досуги.")

Portrait: — Photographic reproduction of a portrait attributed to Raphael, belonging to the heirs of Mr. Morris Moore.

Адъ; съ приложеніемъ комментарія, матеріаловъ пояснительныхъ, портрета и двухъ рисунковъ перевелъ съ итальянскаго размѣромъ подлинника Д. Минъ. Москва, М. П. Полюдинъ, Университетская типографія, 1855. 8°. pp. (1) + 366. *Port. and 2 plates*. 1014 E 137

pp. 291-366, Приложение.

Plates: — Plans of hell.

Portrait: — Engraving: unsigned. Same as that in Kanne-giesser's German translation.

Божественная комедія, переводъ Д. Минаева, рисунки Г. Дорэ. [Лейпцигъ, *Беръ и Германъ*, 1874; Петербургъ, М. О. Вольфъ, 18—?] 8°. 3 v. *Port. and plates*. 1014 G 41-43

Божественная комедія: Адъ, переводъ В. В. Чуйко, со вступительною статьею о жизни и про-

изведеніяхъ автора. С.-Петербургъ, В. И. Губинскій, [1894]. 8°. pp. xxiv + 207. *Port. and illus.* 1014 E 139

Illustrations: — Woodcuts. After "Van' Dargent."

Portrait: — Woodcut. After the Bargello portrait. "Гр. Н. Морозовъ."

Божественная комедія: Чистилище, переводъ В. В. Чуйко. С.-Петербургъ, В. И. Губинскій, [1894]. 8°. pp. 224. *Illus.* 1014 E 139

Bound with preceding.

Illustrations: — Woodcuts. After "Van' Dargent."

SANSKRIT.

The death of Count Ugolino [Inf. xxxiii. 124-xxxii. 90], translated into Sanskrit slokas by A. FARINELLI. *Ital. and Sanskrit*. Florence, *Le Monnier Press*, 1886. l. 8°. pp. 13. 1014 G 26

With translator's autograph.

Versione sanscrita dell' episodio dantesco, Francesca da Rimini [Inf. v. 24-47]; ricordo ai colleghi indologi del Congresso orientalistico di Berlino [by] G. FLECHIA. *Ital. and Sanskrit*. n. p. 1881. 8°. pp. (5). 1014 E 191

With translator's autograph.

SLOVENIAN.

Nebeške komedije: 1 oddelek, Paklo, po originalu poslovenil J. KOSISKI. [Ljubljani (Laibach), 1878.] 8°. pp. (108). 1014 E 195

"*Letopis matice slovenske, za leto 1878*," pp. 79-186.

In terza rima.

Grof Ugolino [Inf. xxxiii. 1-21, 37-78, translated by F. ZAKRAJŠEK]. (In *Zakrajšek*, F. Lira in cvetje poezije. Trst, (Triest) 1885. sm. 8°. pp. 61-64.) 1014 E 196

In terza rima.

Grof. Ugolino; iz Dante-jevega "Pekla" prevrel F. ZAKRAJŠKI. — Odlomek iz iii speva Dante-ovega "Pekla," posl. F. ZAKRAJŠKI. n. p., n. d. 8°. pp. (5). *MS.* 1014 E 197

Copies of two episodes, the first of which was published in the work entered above; the second, Inf. iii. 1-42, according to Ferrazzi, vol. v, p. 501, was published in the periodical *Domovina*, 1867.

SPANISH.

La divina comedia, con notas de P. Costa adiccionadas; traducida al castellano por M. ARANDA Y SANJUAN. Barcelona, *Empresa editorial La Ilustracion*, 1871. 8°. pp. 546 + (2). *Port. and plates*. 1014 E 147

In prose. pp. 5-7, Biografia de Dante.

Plates: — Woodcut illustrations.

Portrait: — Woodcut. "Copia del retrato hecho por su amigo Giotto, que se conserva en la capilla del Podestà de Florencia."

Cántico primero de La divina comedia: El infierno; version española de J. M. CARULLA. Madrid, *imprenta á cargo de D. R. P. Infante*, 1874. 8°. pp. xvi + 676 + (1). 1014 E 151

Has cover-title "La divina comedia, traducida por J. M. Carulla. Madrid, A. P. Dubrull, 1879."

In terza rima. pp. i-xvi, Prólogo.

La traduciō. del dante | de lengua toscana en verso caste | llano: por el Reuerēdo don po | FERNÁNDEZ DE VILLEGAS arcediano | de burgos: y por el comentado | allende d'los otros glosadores | por mādado d'la muy excelente | señora doña Juana de aragon | duquesa de frias y Condessa de | haro fija d'l muy poderoso Rey | don fernādo de castilla y de ara | gon. llamado el catholico Con | otros dos tratados. vno q̄ se di | ze querella dela fe. y otro aversi | on del mūdo y cōuersiō a dios. At end: Imprimiose esta muy prouechosa y notable obra | en la muy noble y mas leal cibdad de

Burgos | por Fadrique aleman de Basilea acabose
Lunes | a dos dias de Abril del año de nuestra re-
dempeño | de mill y quinientos y quinze años. |
[1515.] f^o. ff. (332). Plate. and vign. 1014 G 31

Contains only the Inferno. The verso of the 8th folio, described in the Harvard list as bearing the arms of Juana of Aragon, is in this copy blank. Appended are "Breve tratado . . . intitula | do. Auersion del | mudo y cōuer | sion a dios;" "Quere | la dela fe comēcada por | diego de burgos y acabada anediendo entre sus ver | sos lo que conuenia y prosiguiendo la adelante por | dō pero fernandez de villegas . . .", and "Satira dezena del juenal . . . | Traduzida por dō ge | ronimo de villegas . . ." These appended treatises are not found in all copies.

"Juana de Aragon, to whom it is dedicated at the beginning, was dead before the printing was finished, 2 April, 1515. See opening of canto xxxiv. Navarrete, therefore, is wrong, following Giannone, in exhibiting her among the personages at the brilliant court of Charles V, at Naples, in the winter of 1535-6. Documentos ineditos de Salvá y Baranda, tom. xvi, 1850, p. 69. —ms. note by George Ticknor, cited in the Harvard catalogue.

"A very rare book, and one of considerable merit." — Ticknor, *History of Spanish literature*, 1849, vol. i, p. 409.

"A remarkable translation, and tolerably literal, considering the complicated verse and rhyme in which it is written. Nearly the whole comment of Landino is also faithfully translated, with many additions explaining the exact literal sense." — J. A. Carlyle, *Inferno*.

"*Amador de los Rios, 'Historia crítica de la literatura española,' tom. vi, 1865, p. 31, prints from a ms. in the Escorial Inf. i. 1-7 of an earlier translation which is thought to be by Don Enrique de Aragon.

La divina comedia: del infierno. Texto italiano con la version que hizo en coplas de arte mayor don P. FERNANDEZ DE VILLEGAS y fué impresa en dicha ciudad en 1515. Sale ahora ilustrada con láminas, copia fiel del gran trabajo hecho á pluma por el cab. F. Scaramuzza. *Ital. and Spanish*. Madrid, *T. Rey y Comp.*, 1868. f^o. pp. xxiv + 136 + (4). *Facsim.*, and 36 plates. 1012 T 50

The preliminary pages contain a dedicatory letter by José Suarez to J. E. Hartzenbusch, publishers' note, and, pp. ix-xi, Al lector, [by J. E. Hartzenbusch]. pp. xv-xvii, Vida y costumbres del poeta florentino Dante Alighieri, escritas por D. P. Fernandez de Villegas en el año de 1514; pp. xix-xxiv, Suma de lo contenido en los treinta y cuatro capítulos desta cántica *At end.* 4 pp., Glosario de las voces y locuciones que necesitan explicacion.

Facsimile: — "Copia de una página de la edición de 1515." Plates: — "F. Scaramuzza inventó y delineó. J. Suarez fotografió."

Ensayo de una version al castellano de la Divina comedia, por C. J. MERLATO, publicada en la ocasion que el día 14 de Mayo de 1865 se celebra el v centenario del nacimiento de Dante Alighieri. [Inf. i, Purg. iii, Par. xxxiii.] *Ital. and Spanish*. (In Componenti di prosa e poesia relativi a Dante Alighieri e in onori di esso. 1866. pp. 61-89.)

In terza rima.

El infierno, traducción en verso ajustada al original, con nuevos comentarios, [by] B. MITRE. 3^a ed. definitiva, corregida y aumentada. Buenos Aires, *J. Pensier, etc.*, 1893. 16°. pp. xxxi + 490 + (1). 2 ports. 1014 E 157

pp. ix-xiii, Nota bibliográfica; pp. xiv-xxi, Teoría del traductor. pp. 343-487, Notas y comentarios del traductor.

The first ed., 1889, was printed at Buenos Aires; the second, 1891, at Paris. The translation is in terza rima.

La divina comedia, versión castellana de E. DE MONTALBÁN, precedida de un prefacio de L. Moland é introducción de Artaud de Montor. Ilustraciones de Yan' Dargent. Paris, *Garnier Hermanos*, 1888. 8°. pp. xxviii + 512. *Illus.* 1014 E 154

pp. i-xii, Prefacio [translated from Moland's preface to Artaud de Montor's French version of the Divina comedia, 1879]; pp. xiii-xxviii, Introducción [translated with some changes from the same].

La comedia, traducida al castellano en igual clase y número de versos por J. DE LA PEZUELA, CONDE DE CHESTE. Madrid, *A. P. Dubrull*, 1879. 3 v. 16°. 1014 E 148-150

i. pp. 5-9, Carta prólogo del traductor; pp. 11-107, Introducción, [by M. Koca de Toghres, marqués de Molins].

La divina comedia, traducida y anotada en vista de sus mas célebres comentadores por P. PUIGBÓ. Barcelona, *Ramon Pujal*, 1870. 8°. pp. 413 + (3). *Port. and plates.* 1014 E 146

In prose.

Plates: — Poor woodcut illustrations; those to the Inferno are copied from Doré.

Portrait: — Poor woodcut, based on the Morghen engraving.

La divina comedia, según el texto de las ediciones mas autorizadas y correctas; nueva traducción directa del italiano por D. C. ROSELL, completamente anotada y con un prólogo biográfico-crítico, escrito por J. E. Hartzenbusch, ilustrada por G. Doré. *Ital. and Spanish*. Barcelona, *Montaner y Simon*, 1884. 3 pts. bd. in 2 v. f^o. *Port. and plates.* 1014 G 32-33

In prose. i. pp. i-xxvi, Prólogo.

La divina comedia; traducción libre por J. SANCHEZ MORALES. Valencia, *J. Guix*, 1875. 16°. pp. 425 + (1). 1014 E 152

In prose. "Matías Terraza, editor."

Fragments.

[Par. xv. 97-148, xxxi. 1-18, translated by M. MILA Y FONTANALS.] (In Mila y Fontanals, M. Dante: biografía, etc. 1892.)

In terza rima.

Francesca da Rimini, [Inf. v. 70-142, translated by J. SALVADOR DE SALVADOR.] (In Estelrich, J. L., compiler. Antología de poetas líricos italianos traducidos en verso castellano. 1889. pp. 662-665.)

In terza rima. From *La ilustración española y americana*, 22 agosto, 1885.

pp. 791-793, bibliography of Spanish translations of Dante.

El conde Ugolino, [Inf. xxxiii. 1-75, translated by C. SUÁREZ BRAVO]. (In same. pp. 665-667.)

In terza rima.

SWEDISH.

Stycken ur Divina commedia, [Inf. i-vii. 97] kommenterade och metriskt översatta . . . under in-seende af C. W. BÖTTIGER, . . . offentlig försvara[de] af E. G. von Döbeln, R. M. Ehrenborg, F. L. Samuelsson, G. F. Hallström, C. A. T. Adelgren, M. Wikström, G. Hagander, E. A. Agrell, E. Herlén. Del. 1-9. *Ital. and Swedish*. Upsala, *Wahlström & Lästbom, etc.*, 1845-1851. 8°. pp. 142.

1014 E 169

In blank verse. Issued in nine parts, paged continuously, each part presented as a dissertation in the name of the different respondents, with Professor Böttiger as Praeses. Both the comment and translation are apparently by Böttiger, the respondents merely defending them.

Same. — De första sångerna af Commedia divina. [Inf. i-vii]. Text. — Översättning. — Förklaringar. *Ital. and Swedish*. (In Böttiger, C. W. Italienska studier. Upsala, *Wahlström & C.*, 1853. 8°. pp. 1-148.) 1014 E 170

pp. 1-142 are reissued from preceding. Inf. vii is here complete.

Gudomliga komedi, översatt af N. LOVÉN. Lund, *C. W. K. Gleerup*, 1856-57. 3 v. 12°.

1014 E 165-167

In terza rima. Each vol. has an introduction and notes.

VOLAPÜK.

Canto primo della Divina commedia, tradotto in volapük da G. CATTABENI. Torino, *L. Roux e C.*, 1889. 8°. pp. 17. 1014 E 171

"Estratto dal *Volapükablad tälisk di Torino*."

pp. 5-11, Prefazione.

MINOR WORKS.

COLLECTIONS.

1723. Prose di Dante Alighieri e di Gio. Boccacci, [edited by A. M. BISCIONI]. Firenze, G. G. Tartini e Santi Franchi, 1723. sq. 8°. pp. xxxviii + 415 + (1). *Vign. in title and orn.* 1013 A 5

pp. iii-xxxviii, Prefazione.
Dante. pp. 1-49. Vita nuova; pp. 51-210, Convito; pp. 211-215, Pistola all'Imperatore Arrigo du' Lussemburgo; pp. 215-216, Pistola a M. Guido da Polenta, signor di Ravenna.

Boccaccio. pp. 219-265, Vita di Dante Alighieri; pp. 267-325, Pistole.
pp. 327-399, Annotazioni del dott. A. M. Biscioni sopra le prose di Dante Alighieri e di Giovanni Boccacci.

1741. Opere. Tom. i, ii. Venezia, G. B. Pasquali, 1741. 2 v. sm. 8°. 1012 A 1-2

i. Il convito e le Pistole, con le annotazioni del dott. A. M. Biscioni.

ii. Vita nuova, con le annotazioni del dott. A. M. Biscioni, il Trattato dell'eloquenza, latino ed italiano, e le Rime.

In 1739 the publisher, Pasquali, printed an edition of the Divina commedia in three volumes, and, in his note to the reader, spoke of his intention to print the other works of Dante. In 1741, when the above two volumes were printed, it appears that Pasquali struck off a new title-page for his edition of the Divina commedia of 1739, reading "Opere di Dante. Venezia, 1741." This new title-page, with its lying date, is also found at the beginning of some copies of Pasquali's 1751 edition of the Divina commedia. (See the Harvard catalogue, p. 81.) Though Pasquali had thus printed Dante's complete works as early as 1741, he cannot be said to have published an edition of them previous to 1772.

1810. La vita nuova e le Rime, riscontrate coi migliori esemplari e rivedute da G. G. KEIL. Chemnitz, C. Mauke, 1810. sm. 8°. pp. iv + 299 + (1). 1013 A 7

pp. i-iv, Ai lettori; pp. 1-82, La vita nuova; pp. 83-187, Rime; pp. 189-220, I salmi penitenziali ed il Credo; pp. 221-236, Giunta; pp. 237-294, Annotazioni.

"Pel corso di oltre mezzo secolo rimase l'unica edizione della Vita nuova eseguita nel testo originale fuori d'Italia."—Scartazzini, *Dante in Germania*, i, p. 27.

— *Same*, another copy. 1012 C 44

Bd. with Keil's ed. of the Inferno, 1807.

1834-40. Opere minori. [Edited by P. J. FRATICELLI.] Firenze, L. Allegrini e G. Mazzoni, 1834-40. 6 pts. in 3 v. 24°. Port. 1013 A 10-12

"Opere minori" is the half-title. Each part has a special t.-p.

i. Poesie, precedute da un discorso intorno alla loro legittimità. 1834 [1835]. *Contents*: — pp. v-cccxvi, Sulle poesie liriche che si hanno a stampa col nome di Dante Alighieri, ragionamento filologico-critico di P. I. Fraticelli; pp. 1-160, [Rime]; pp. 161-269, I sette salmi penitenziali ed il Credo, trasportati alla volgar poesia da Dante Alighieri, colle illustrazioni dell' ab. F. S. Quadrio, conforme all' edizione di Bologna 1753; pp. 271-319, Egloghe latine di Giovanni del Virgilio e di Dante Alighieri colle note latine di anonimo contemporaneo e colle illustrazioni di mons. Dionisi, tratte dal iv de' suoi Aneddoti, Verona 1788; aggiuntavi la traduzione inedita italiana in versi sciolti di F. Personi; pp. 321-333, Altre poesie di Dante; pp. 334-335, Frammenti; pp. 337-346, Scelta di varie lezioni di alcune rime di Dante Alighieri tratte dal codice n. 199 dell' I. E. R. biblioteca palatina, per cura di G. Molini.

ii. Convito, ridotto a lezione migliore. 1834 [1836]. *Contents*: — pp. vii-xxxv, Prefazione degli editori milanesi [1826]; pp. xxxvi-xxxvii, Catalogo dei codici del Convito dei quali si sono serviti gli editori milanesi; pp. 1-545, Convito; pp. 547-556, Alcuni luoghi degli autori citati da Dante nel Convito; pp. 557-636, Quando, e con qual fine, il Convito fosse dall' Alighieri dettato, dissertazione di P. I. Fraticelli; pp. 637-697, Argomenti dei trattati e capitoli componenti il Convito, e tavola delle cose notabili e nomi propri nel Convito contenuti, compilazione del sig. F. Scolari.

iii. De monarchia, libri iii, cum italica interpretatione M. Ficini nunc primum in lucem edita. — La vita nuova, a corretta lezione ridotta e con illustrazioni dichiarata da P. J. Fraticelli. — De vulgari eloquio, sive idiomate, libri duo, cum italica interpretatione J. G. Trissini. — Dantis Aligherii Epistolae quae exstant, cum disquisitionibus atque italica interpretatione P. Fraticelli. 1839-40.

Portrait: — Engraving. Bust in profile. "Santi Leigebe inc."

1842-50. Prose e poesie liriche. 1^a ed., illustrata, con note di diversi, [by A. TORRI]. Vol. i, iii-v. Livorno, P. Vannini, 1842-50, '42. 4 v. 8°. Port. 1013 A 13-16

The above is the cover and half-title. Each vol. has a special t.-p., and vol. iii, iv, have also Latin t.-pp. The date on the covers of vol. i, v, is 1843.

i. Vita nuova. [For contents see the separately published ed. of this vol., under Vita nuova, 1843.]

ii. Planned to contain the Convito and Rime, but never published.]

iii. La monarchia, con volgarizzamento di M. Ficino tratto da codice inedito della mediceo-laurenziana di Firenze con illustrazioni e note di diversi. 1844. *Contents*: — pp. vii-xiii, Introduzione; pp. xv-xix, Avviamento allo studio della Monarchia di Dante Alighieri, [by F. Scolari]; pp. xx-xxiv, Proemio dell' edizione fiorentina 1839, [by P. Fraticelli]; pp. xxv-xxxix, Su la Monarchia di Dante Alighieri, considerazioni filosofico-critiche del cav. G. Carmignani; pp. xl-xlii, Bibliografia; pp. 1-126, De monarchia; pp. 127-161, Appendice degli scrittori antichi e moderni, che per incidenza o espressamente trattarono della Monarchia di Dante.

iv. Della lingua volgare, libri due, tradotti di latino da G. G. Trissino e ridotti a corretta lezione col riscontro del testo originale; edizione xvii. Aggiuntavi le note di diversi. 1850. *Contents*: — pp. v-xv, Prefazione; pp. xvii-xliii, Preliminari [extracts from Boccaccio and Giovanni Villani, the preface by Trissino to his translation and by Corbinelli to his edition of the text of the treatise, 1577, prefaces by Maffei and Vallarsi from the 1729 ed. of Trissino's works, Fraticelli's preface, Ponta's "Su gli intendimenti di Dante Alighieri intorno al Volgare eloquio, dissertazione inedita e postuma" and a bibliography]; pp. 1-147, De vulgari eloquio; pp. 149-174, Appendice: Illustrazione d' un codice ms. de Vulgari eloquentia di Dante posseduto dal march. Trivulzio, stesa da P. Mazzuchelli; Capitolo v del proemio, o Trattato del Convivio di Dante; Lettere del march. G. G. Trivulzio al C. M. Valdrighi sullo stesso argomento; Lettere filologiche di G. Postello a J. Corbinelli, primo editore del testo de Vulgari eloquentia; Cenno compendioso della vita di Dante; Capitolo in laude di Dante senza nome dell' autore, ma autore de' tempi, o vicino a' tempi suoi; In hunc novum de Vulgari eloquio libellum epigramma, J. M. Toscani; In Dantem Alighierum, J. Auratus; Au roy de France et de Pologne, Henry III, J. A. de Bail [the last six items being from Corbinelli's ed.]

v. Epistole, edite e inedite. Aggiuntavi la dissertazione intorno all' acqua e alla terra, e le traduzioni rispettive a riscontro del testo latino con illustrazioni e note di diversi. 1842. *Contents*: pp. vii-xxiv, Prefazione; pp. xxv-xxvi, Note aggiunte; pp. xxvii-xxx, prefaces of Witte and Fraticelli; pp. xxxi-xlii, Ragguaglio del prof. C. Witte, sopra alcune epistole di Dante Alighieri novellamente ritrovate, inserito in un giornale di Germania, dal tedesco in lingua francese tradotto dal sig. N., e dal francese in Italiano da P. Fraticelli; pp. 1-146, Epistolae [texts with modern Italian translations by various hands]; pp. 147-158, Appendice [giving early anonymous Italian translations of the letters to the kings of Italy and to Henry VII, with a bibliography of all the letters attributed to Dante]; pp. 159-160, Intorno alla forma del globo terracqueo, ed al luogo rispettivamente occupato dall' acqua e dalla terra, questione tratta in Verona da Dante Alighieri il 20 gennaio 1320; proemio [by A. Torri]; pp. 161-193, Quaestio florulenta ac perutilis de duobus elementis aquae et terrae tractans nuper reperta, quae olim Mantuae auspata Veronae vero disputata et decisa, ac manu propria scripta a Dante florentino poeta clarissimo, quae diligenter et accurate correctae fuit per reverendum magistrum J. B. Moncettum [reprint of the editio princeps, 1508, with bibliographical notes on this ed. and that of 1576, together with an Italian translation by F. Longhenau].

Portrait of Beatrice (in vol. iii): — Engraving. After the portrait discovered by Missirini. "F. Nenci dis. E. Rossi inc."

— *Same*. Prose, illustrate con note di diversi. 1^a ed. per cura del dott. A. TORRI. Annunzio tipografico. [Pisa, Tip. Nistri, 1839.] 8°. pp. (3). 1013 A 12 b

— *Same*. Prose. 1 ed. illustrata con note di diversi per cura del dott. A. TORRI. [Prospectus.] [Pisa, 1839.] 8°. pp. (2) + 17. 1013 A 12 c

pp. 1-17, Delle prose di Dante Alighieri, con illustrazioni di diversi. Vol. i, pte. i: Vita nuova ad accurata lezione ridotta da A. Torri [separately printed from *Nuovo giornale de' letterati*, maggio-giugno, 1839, no. 105].

Prefixed is a copy of the prospectus entered above.

1855. Opere minori, precedute da discorso filologico-critico di P. I. FRATICELLI, e con note e dichiarazioni dello stesso, del Trivulzio, del Pederzini, del Quadrio, ec. Napoli, F. Rossi-Romano, 1855. 8°. pp. 604. Port. 1013 A 24

pp. 1-91, Sulle poesie liriche che si hanno a stampa col nome di Dante Alighieri, ragionamento filologico-critico di P. I. Fraticelli.

PARTE 1^a. pp. 93-138, Poesie liriche; pp. 139-183, I sette salmi penitenziali ed il Credo trasportati alla volgar poesia dall'autore, colle illustrazioni dell' ab. F. S. Quadrio, conforme all' ed. di Bologna, 1753; pp. 185-199, Egloghe latine di G. del Virgilio e di Dante Alighieri, colle note latine di anonimo contemporaneo e colle illustrazioni di mons. Dionisi, tratte dal iv de' suoi Aneddoti, Verona, 1788; aggiuntavi la traduzione inedita italiana in versi sciolti di F. Personi; pp. 200-203, Altre poesie; p. 204, Frammenti.

PARTE 2^a. pp. 207-228, Quando, e con quale fine il Convito fosse dall' Alighieri dettato, dissertazione di P. I. Fraticelli; pp. 229-235, Argomenti dei trattati e capitoli componenti il Convito, compilazione di F. Scolari; p. 237, Catalogo dei codici del Convito dei quali si sono serviti gli editori milanesi; pp. 239-421, Convito.

PARTE 3^a. pp. 425-429, Avvertenza; pp. 431-473, De vulgari eloquio sive idiomate libri duo, cum italica interpretatione I. G. Trissini; pp. 475-547, Dantis Aligherii epistolae quae exstant cum disquisitionibus atque italica interpretatione P. Fraticelli, [with, pp. 483-492, Sopra alcune epistole di Dante novellamente ritrovate; articolo del prof. C. Witte]; pp. 549-602, Vita nuova, a corretta lezione ridotta e con illustrazioni dichiarata da P. I. Fraticelli.

The Harvard copy continues with Fraticelli's "Dissertazione sulla Monarchia," Witte's "In qual tempo fu scritto il trattato della Monarchia," and the text of the De monarchia and Quaestio de aqua et terra.

Portrait:—Outline engraving. "G. Frauenfelder inc. Lit. Richter e C."

1856-57. [Opere minori, annotate e illustrate da P. FRATICELLI.] Firenze, *Barbèra, Bianchi e Comp.*, 1856-57. 3 v. sm. 8°. 1013 A 26-28

"Opere minori" is the half-title.

i. Il canzoniere annotato e illustrato da P. Fraticelli; aggiuntovi le rime sacre e le poesie latine. 1856. *Contents*:—pp. v-viii, dedication and publisher's preface; pp. 1-74, Dissertazione sulle poesie liriche; pp. 75-78, Avvertimento; pp. 1-237, Il canzoniere; pp. 238-335, Rime apocriefe; pp. 337-411, I sette salmi penitenziali ed il Credo, trasportati alla volgar poesia da Dante Alighieri, colle illustrazioni dell' abate F. S. Quadrio, conforme all' edizione di Bologna, 1753; pp. 413-448, Egloghe latine di Giovanni del Virgilio e di Dante Alighieri, colle note latine di anonimo contemporaneo e colle illustrazioni di mons. Dionisi tratte dal iv de' suoi Aneddoti, Verona 1788; aggiuntavi la traduzione italiana in versi sciolti di F. Personi.

ii. La vita nuova, i trattati De vulgari eloquio, De monarchia e la questione De aqua et terra, con traduzione italiana delle opere scritte latinamente [by G. G. Trissino, M. Ficino, and F. Longhena], e note e illustrazioni di P. Fraticelli. 1857.

iii. Il convito e le epistole, con illustrazioni e note di P. Fraticelli e d' altri. 1857.

1861-62. — *Same*. 2^a ed. Firenze, *G. Barbèra*, 1861-62. 3 v. sm. 8°. 1013 A 29-31

Reprint of the preceding ed.

— *Same*, another copy of vol. i, lacking the half-title. 1014 A 120

1868. La vita nuova e il Canzoniere, ridotti a miglior lezione e commentati da G. B. GIULIANI. Firenze, *Successori Le Monnier*, 1868. sm. 8°. pp. xii + 411. 1013 A 32

Has half-title "Dante spiegato con Dante."

pp. v-xii, Prefazione; pp. 1-75, La vita nuova; pp. 77-83, Sommario; pp. 85-151, Commenti; pp. 153-168, Edizioni della Vita nuova, [by L. Pizzo]; pp. 169-243, Canzoniere; pp. 245-349, Commenti; pp. 351-405, Appendice al Canzoniere; Rime di dubbia autenticità; Esame critico; Del proprio stile delle rime di Dante, discorso.

1873. [Opere minori, annotate e illustrate da P. FRATICELLI.] 3^a ed. Vol. i. Firenze, *G. Barbèra*, 1873. sm. 8°. 1013 A 25 a

"Opere minori" is the half-title.

Reissue of vol. i of the ed. of 1861-62.

1878-82. Le opere latine, reintegrate nel testo con nuovi commenti da G. B. GIULIANI. Firenze, *Successori Le Monnier*, 1878-82. 2 v. bd. in 1. sm. 8°. *diagrs.* 1011 C 81

Has half-title "Dante spiegato con Dante."

i, pp. iii-vii, Prefazione; pp. 1-16, Sul trattato De vulgari eloquentia di Dante, lettere: A R. Bonghi, [letter by] A. Manzoni; Ad A. Manzoni, [letter by] G. B. Giuliani; pp. 17-78, De

vulgari eloquentia; pp. 79-212, Commenti; pp. 213-309, De monarchia; pp. 311-442, Commenti.

ii, pp. i-iii, Avvertenza; pp. 1-65, Dantis Aligherii epistolae; pp. 67-73, Epistolae Danti Aligherii adscriptae; pp. 75-239, Commenti; pp. 241-297, Dante spiegato con Dante, metodo di commentare la Divina commedia dedotto dall' epistola di Dante a Cangrande della Scala; pp. 299-312, Eclogae Johannis de Virgilio et Dantis Alagherii; pp. 313-352, Commenti; pp. 353-375, Quaestio de aqua et terra; pp. 377-429, Commenti; pp. 431-449, Nuovo volgarizzamento della questione de aqua et terra; pp. 451-463, La questione dell' acqua e della terra di Dante Alighieri, lettera di A. Stoppani al prof. G. B. Giuliani; pp. 465-489, Gli scritti di Dante e il vivente linguaggio toscano.

1879. [Opere minori, annotate e illustrate da P. FRATICELLI.] 5^a ed. Vol. iii. Firenze, *G. Barbèra*, 1879. sm. 8°. 1013 A 25 c

"Opere minori" is the half-title.

Reissue of vol. iii of the ed. of 1861-62.

1883. La vita nuova, Il convito, Il canzoniere. Con prefazione e note [by F. COSTÈRO]. 2^a ed. stereotipa. Milano, *E. Sonzogno*, 1883. 16°. pp. 325 + (1). (Biblioteca classica economica.) 1013 A 38 a

pp. 5-16, Prefazione [opposing the identification of the Beatrice of the Vita nuova with the daughter of Folco Portinari]; pp. 17-78, La vita nuova; pp. 79-252, Il convito; pp. 253-308, Il canzoniere; pp. 309-325, Rime di dubbia autenticità.

1885. La vita nuova e il Canzoniere, ridotti a miglior lezione e commentati da G. B. GIULIANI. 2^a impressione. Firenze, *Successori Le Monnier*, 1885. sm. 8°. pp. xii + 411. 1013 A 36

Has half-title "Dante spiegato con Dante."

Reissue of the ed. of 1868.

1887-93. [Opere minori, annotate e illustrate da P. FRATICELLI.] Firenze, *G. Barbèra*, 1887-93. 3 v. sm. 8°. 1013 A 33-35

Vol. i is "4^a ed.," vol. ii "6^a ed.," and vol. iii "7^a ed." Reissues, with a few changes in the plates, of the ed. of 1861-62.

1888. La vita nuova, Il convito, Il canzoniere. Con prefazione e note [by F. COSTÈRO]. 3^a ed. stereotipa. Milano, *E. Sonzogno*, 1888. sm. 8°. pp. 325 + (1). (Biblioteca classica economica.) 1013 A 38 b

Reissue of the ed. of 1883.

1888. La vita nuova, e il Canzoniere, commentati da G. B. GIULIANI. Firenze, *G. Barbèra*, 1888. 32°. pp. xx + 477 + (1). 1013 A 37

pp. vii-xx, Prefazione; pp. 1-118, La vita nuova; pp. 119-215, Commenti; pp. 217-302, Canzoniere; pp. 303-451, Commenti; pp. 455-461, Rime di dubbia autenticità.

1888. Gli amori di Dante raccontati da lui medesimo: Vita nuova e Canzoniere; con prefazione e note per G. STIAVELLI. Roma, *E. Perino*, 1888. 8°. pp. viii + 190. *Port.* and 23 *plates*. 1014 G 53

pp. v-viii, Della "Vita nuova" di Dante; pp. 3-77, La vita nuova; pp. 83-188, Il canzoniere, [with, pp. 179-188, Rime di dubbia autenticità].

Giuliani's text is followed throughout.

Portrait:—Woodcut in cover-title.

Plates:—Woodcuts. Sentimental illustrations by A. Figna, with Renevier's "Dante nel chiostro di Avellana."

BOHEMIAN.

Básnická díla, překlady J. VRCHLICKÉHO. Praze, *J. Otto*, 1890-91. 2 pts. bd. in 1 v. 16°. *Port.* 1013 A 51

[i]. Nový život [Vita nuova].

[ii]. Básně lyrické [Canzoniere].

Portrait:—Lithograph on covers. Based on the Bargello portrait.

GERMAN.

Prosaische Schriften, mit Ausnahme der Vita nuova, uebersetzt von K. L. KANNEGESSER. Leipzig, *F. A. Brockhaus*, 1845. 2 v. bd. in 1. 12°. 1013 A 39 a

i, pp. vii-xii, Vorrede; pp. 1-263, Das Gastmahl, (Il convito).
ii, pp. 1-91, Ueber die Monarchie, (De monarchia); pp. 93-158, Ueber die Volkssprache, (De vulgari eloquentia); pp. 159-226, Dante's Briefe.

— Same. Leipzig, F. A. Brockhaus, 1845. 2 v.
12°. (Bibliothek italienischer Classiker. 26, 27.)

1013 A 39 b-c

Reissue of the preceding. The cover of Th. i has date 1856.

Das neue Leben und die gesammelten lyrischen Gedichte von Dante, in den Versmassen der Urschrift ins Deutsche übertragen von J. WEGE. Leipzig, P. Reclam, n. d. 24°. pp. 118. (Universal-Bibliothek. 1153.)

1013 A 40

pp. 3-10, Einleitung [dated 1878]; pp. 11-59, Das neue Leben; pp. 61-116, Gesammelte lyrische Gedichte.

SELECTIONS.

1883. Diario dantesco, tratto dalle opere minori dall' ab. G. POLETTI. Siena, Tip. all' ins. di S. Bernardino, 1883. 16°. pp. xv + 211 + (1).

1013 A 158

With the compiler's autograph. The date on the cover is 1884.
pp. ix-xiv, Prefazione.

1886. Dante Allighieri. (In Tallarigo, C. M., and V. Imbriani, compilers. Nuova cretomazia italiana per le scuole secondarie con proemi storici a ciascun secolo e le notizie degli autori. Vol. i. 4^a ed. Napoli, V. Morano, 1886. sm. 8°. pp. 95-142.)

1004 F 21

A brief biographical sketch, followed by selections from the Canzoniere, Vita nuova, and Convito.

English.

Extracts from Dante's prose works. (In The divine comedy, translated into English verse by I. C. Wright. 1891. pp. x-xiii.)

CONVITO.

. The Convito is also contained in the editions of Dante's complete works published at Venice in 1757-58, 1760, 1772, 1793, Florence 1830-41, Trent 1870, and Oxford 1894; and with one or more of the minor works in the collections of the latter published in Florence 1723, Venice 1741, Florence 1834-40, Naples 1855, Florence 1856-57, 1861-62, 1879, Milan 1883, Florence 1885, 1887-93, and Milan 1888.

1490. Convivio di Dante Alighieri | fiorentino. | At end: Impresso in Firenze per ser Francesco bonaccorsi Nel an | no mille quattrocento nouanta A di. xx. di settembre. | 8°. ff. (90). 1014 A 1

"Assai rara. Edizione originale e da tenersi in istima, essendo meno sproposita delle seguenti, 1521 e 1531." — Gamba, *Serie dei testi di lingua*, p. 134.

1521. Lo amoroso Cōuiuio di Dante: con la additione: Nouamente stampato. At end: Stampata in venetia per Zuane Antonio: & Fradelli da Sabio: Ad instantia de Nicolò e Dominico dal Iesus fradelli. Nel anno del Signore M.D.XXI. Del mese di Ottobrio. sm. 8°. ff. (8) + 151. Port. in title.

1014 A 4

Imperfect; lacks sig. a. Sigs. l and m are misplaced.

The preliminary pages contain: Nicolo et Domenego dal Iesus al lettore; Tabula del Prologo.

"Rara e poco nota." — Gamba, *Serie dei testi di lingua*, p. 134.

1529. L' amoroso convivio di Dante, con la additione, & molti suoi notandi, accuratamente reuisto & emendato. MDXXXIX. At end: Impresso in Vinegia per Nicolò di Aristotile detto Zoppino nell' anno di nostra salute regnante l' inclito principe Andrea Gritti. MDXXXIX. sm. 8°. ff. (8) + 124. Port. in title.

1014 A 8

The preliminary pages contain: Tavola del Convivio di Dante.

1531. L' amoroso convivio di Dante, con la additione, et molti suoi notandi, accuratamente reuisto et emendato. At end: Impresso in Vinegia per Marchio Sessa nell' anno di nostra salute regnante l' inclito principe Andrea Gritti. MDXXXI. sm. 8°. ff. (8) + 112. 1014 A 12

For the most part a reprint of the preceding, but with many errors.

. The above are the first four editions of the Convito.

1826. Convito, ridotto a lezione migliore [by G. G. TRIVULZIO, V. MONTI, and G. A. MAGGI]. Milano, Pogliani, 1826. 8°. pp. li + 543 + (1). Port.

1014 A 16

60 copies printed.

pp. v-xviii, Gli editori; pp. xlix-li, Catalogo de' codici del Convito che hanno servito per la presente edizione.

"Fra tutte le opere di Dante, il Convito era quella che, prima dell' edizione datane dai signori Trivulzi, Monti e Maggi, andasse per le mani de' lettori così lacerata e guasta, che in sì deplorabil condizione non si trovava forse libro d' antico scrittore. La cagione del quale sconcio era derivata da questo: che da' precedenti editori, non escluso il Biscioni, pochi codici si erano consultati, e poco di diligenza e nulla di critica erasi adoperato per emendare almeno quei passi viziati, il cui raddrizzamento non era difficile." — Fraticelli.

See also "Emendazioni ed aggiunte alla nuova edizione del Convito, Milano, 1826," 14 pp., appended to Trivulzio's edition of the Vita nuova, 1827.

Portrait: — Engraving. An enlarged copy of the portrait by Bossi, published in the Roveta ed. of the Divina commedia, 1820. Gigola dis. Fiorini inc."

1827. Convito, ridotto a lezione migliore [by G. G. TRIVULZIO, V. MONTI, and G. A. MAGGI]. Padova, Tip. della Minerva, 1827. 8°. pp. (490).

1011 C 76

3 pp., Ai lettori cortesi; pp. i-xxvii, Prefazione degli editori milanesi [1826]; pp. xxix-xxx, Catalogo dei codici del Convito che hanno servito per la presente edizione. pp. 359-360, Emendazioni ed aggiunte; pp. 361-450, Luoghi degli autori citati da Dante nel Convito, raccolti dal sig. Pietro Mazzucchelli; pp. 451-455, Indice delle voci del Convito citate nel Vocabolario della Crusca.

Reprint of the 1826 ed.

— Same, another copy.

1014 A 19

Has a torn half-title "Opere minori di Dante Alighieri," of which collection this was vol. i. Though planned in continuation of the ed. of the Divina commedia published by the same house in 1822, no more of the minor works were issued in this series.

— Same, another copy. [Large paper ed.]

1014 A 17

See also [Scolari, F]. Appendice alla edizione del Convito di Dante fatta in Padova. 1828.

1831. Il convito, con note critiche e dichiarative di F. C. PEDERZINI. Modena, Tip. Camerale, 1831. 8°. pp. xxiii + (2) + 388. 1014 A 18

With editor's autograph.

pp. iii-xxiii, prefatory letter to G. G. Trivulzio.

"L' editore . . . procurò di emendare la lezione adottata nelle anteriori ristampe di Milano, 1826, e di Padova, 1827, di ciò rendendo ragione in note critiche e dichiarative; di maniera che egli riuscì bene spesso ridare al testo una più sincera o più probabile interpretazione." — Gamba, *Serie dei testi di lingua*, p. 135.

1862. Il convito, emendato da M. ROMANI e dedicato alla Santità di Pio IX. Reggio nell' Emilia, G. Davolio e figlio, 1862. 8°. pp. 307. 1014 A 22

With editor's autograph.

pp. 3-10, dedicatory letter to Pope Pius IX; pp. 11-25, Dissertazione sopra la questione se il Convito sia stato pubblicato prima o dopo la Divina commedia.

Contains comments on the prose and paraphrases of the canzoni.

1874. Il convito, reintegrato nel testo con nuovo commento da G. B. GIULIANI. Firenze, Successori Le Monnier, 1874. 2 pts. bd. in 1 v. sm. 8°. pp. xl + 877. 1014 A 25

Has half-title "Dante spiegato con Dante."

p. i, dedication to Karl Witte; pp. iii-xxiv, Il Convito di Dante Alighieri [introduction]; pp. xxv-xxix, Catalogo de

codici del Convito; pp. xxxi-xxxv, Avvertenza, [by P. J. Fraticelli]; pp. xxxvii-xi, Convivio, [extracts from mss. in the Bibliothèque nationale, collated with the same passages from the edition of 1531]. pp. 737-842, Appendice al Convito, [giving from the Canzoniere thirteen poems which Giuliani believes to have been those intended by Dante for the completion of the Convito]; pp. 843-870, Tavola delle cose notabili e de' nomi propri accennati nel Convito.

— *Same, another copy.*

1014 A 26

The date on the cover is 1875.

SELECTIONS.

(*The canzoni of the Convito, in the original and in translation, when published apart from their context, are entered in this list under RIME.*)

1842. Parole sulla città di Roma nel libro di Convivio. (*In* Torricelli di Torricella, F. M., *conte, compiler.* Antologia. 5 marzo, 1842. Vol. i. pp. 73-74.)

1850. Capitolo v del proemio, o trattato i del Convivio (Padova, 1827, pp. 19-23). (*In* Prose e poesie liriche, 1^a ed. illustrata con note di diversi [by A. Torri]. 1842-50. Vol. iv. pp. 156-158.)

Torri's own edition of the Convito was to appear in vol. ii of the above collection, but was never published.

1867. Il convivio. [Trattato secondo, capitolo vii.] (*In* Deutsche Dante-Gesellschaft. Jahrbuch. 1867. Bd. i, pp. 401-404.)

* Probe der neuen Ausgabe der Opere minori di Dante corretta ed illustrata da C. Witte, welche in der 'Biblioteca d'autori italiani' im Verlage von F. A. Brockhaus in Leipzig erscheinen wird." Any more published?

1892. L' uomo tende al sommo bene. (*In* Fornaciari, L., *editor.* Esempi di bello scrivere. 1892-93. Vol. i. pp. 345-346.)

— Alcune parti del Convito. n. p., n. d. 8°. pp. (12). 1014 A 21

Extracted from some book, pp. 90-101.

pp. 90-91, Brevi notizie su la vita dell' autore.

ENGLISH.

The banquet: Il convito, translated by K. HILLARD. London, K. Paul, Trench & Co., 1889. 8°. pp. lxi + 406. 1014 A 42

pp. xvii-lxi, Introduction. pp. 130-133, [translations of the ballata beginning *Voi che sapete ragionar d' amore*, and the canzone beginning *Donne ch' avete intelletto d' amore*]. pp. 390-406, Epistle of Dante to Can Grande, translated from the edition of Fraticelli.

Il convito: the banquet; translated by E. P. SAYER, with an introduction by H. Morley. London, G. Routledge and Sons, 1887. 16°. pp. 286. (Morley's universal library. 49.) 1014 A 40

pp. 5-7, Introduction. pp. 283-286, Note on the date of the Convito.

[Extracts from the Convito, ii. 13; iv. 1, 6, translated by L. D. PYCHOWSKA.] (*In* Ozanam, A. F. Dante and Catholic philosophy in the thirteenth century. 1897. pp. 423-430.)

FRENCH.

(Œuvres philosophiques: le banquet, première traduction française par S. Rhéal [i. e., S. G. DE CESENA]. Paris, Moreau, 1852. 1. 8°. pp. iv + 220 + (2). Port. 1014 G 59

pp. i-iv, Prémule; pp. 1-220, Le banquet, commentaire philosophique en quatre traités.

Portrait: — Engraving of death-mask, surrounded by wreath.

[Extracts from the Convito, ii. 13; iv. 1, 6, translated by A. F. OZANAM.] (*In* Ozanam, A. F. Dante et la philosophie catholique au 13^e siècle. 1839. pp. 318-324, — and in later editions.)

GERMAN.

Das Gastmahl. (*In* Dante Alighieri's prosaische Schriften, mit Ausnahme der Vita nuova, uebersetzt von K. L. KANNEGIESSER. 1845. Th. i, pp. 1-263.)

[Extracts from the Convito, ii. 13; iv. 1, 6.] (*In* Ozanam, A. F. Dante und die katholische Philosophie des 13^{ten} Jahrhunderts. 1844. pp. 292-299. — *Same.* 1858.)

Auszug aus dem Convito, [translated by F. VON OEYNHAUSEN.] (*In* Das neue Leben, uebersetzt und herausgegeben von F. von Oeynhausen. 1824. pp. 122-195.)

DE MONARCHIA.

* * The Latin text is also contained in the editions of Dante's complete works published at Venice in 1757-58, 1760, 1772, 1793, Florence 1830-41, and Oxford 1894; and with one or more of the minor works in the collections of the latter published at Florence 1834-40, Leghorn 1842-50, Florence 1856-57, 1861-62, 1878-83, 1887-93. The De monarchia was first published in Alciati, "De formula Romani Imperij libellus," 1559.

1566. Dantis Aligherii florentini Monarchia, scripta temporibus Ludouici Bauari. Liber i[-iii]. (*In* [Schard, S., *compiler.*] De iurisdictione, avtoritate, et præeminencia imperiali . . . scripta. 1566. pp. 237-284.)

1609. — *Same.* (*In same.* Syntagma tractatvum de imperiali iurisdictione, avthoritate et præeminencia, ac potestate ecclesiastica. 1609. pp. 80-104.)

1740. Dantis Aligherii florentini Monarchia. Colonia: Allobrogum, H. A. Gosse & Soc., 1740. 8°. pp. iv + 95. 1014 A 76

pp. iii-iv, Benevolo atque erudito lectori.

1863. Monarchia (liber i) msstorum ope emendata per C. WITTE. Halis, formis Hendelii, 1863. 4°. pp. 29. 1014 A 78

Programme. "Academiz Fridericianz halensis."

1874. De monarchia libri iii, codicum manuscriptorum ope emendati per C. WITTE. Ed. altera. Vindobonæ, Braumüller, 1874. 8°. pp. lxxxiii + (1) + 144. 1014 A 79

pp. iii-lvi, Prolegomena; pp. lvii-lix, Codicum elenchus et siglarum interpretatio; pp. lx-lxix, Editionum series; pp. lxx-lxxiv, Versiones; pp. lxxv-lxxxii, Loca auctorum in libris De monarchia citati; pp. lxxxiii-lxxxvii, Mantissa lectionum codicum olim Middlehillianæ nunc Cheltenhamensis a C. E. Norton necum communicatarum.

ENGLISH.

De monarchia, [translated by F. J. CHURCH]. (*In* Church, R. W. Dante; an essay. 1878. pp. 175-308.)

Made from the text of Witte's second ed., 1874.

— *Same, separately printed.* The De monarchia, translated by F. J. CHURCH. London, Macmillan and Co., 1879. 8°. pp. viii + 128. 1014 A 85

The universal empire; passages from the first book of Dante's De monarchia, [translated by F. J. CHURCH]. [Boston, 1888.] 12°. pp. 12. (Old South leaflets. 6th series, no 3.) 1014 A 86;

4726 C 32

GERMAN.

Ueber die Monarchie, uebersetzt und mit einer Einleitung versehen von O. HUBATSCH. Berlin, E. Koschny, 1872. 8°. pp. 91. (Historisch-politische Bibliothek.) 1014 A 88

pp. 5-30, Einleitung.

Ueber die Monarchie. (*In* Dante Alighieri's prosaische Schriften, mit Ausnahme der Vita nuova, uebersetzt von K. L. KANNEGIESSER. 1845. Th. ii, pp. 1-91.)

ITALIAN.

. Ficino's translation accompanies the Latin text in the edition of Dante's complete works published at Florence in 1830-41, and stands alone in that of Trent 1870; with the original, it is also contained in the collections of minor works published in Florence 1834-40, Leghorn 1842-50, Florence 1856-57, 1861-62, 1887-93.

In the Leghorn ed. of 1842-50 are given also "Due squarci della traduzione antica della Monarchia trascritti dal codice riccardiano di Firenze n. 1043."

La monarchia, tradotta in volgare da M. FICINO. 3^a ed. *Latin and Ital.* Torino, Ferrero e Franco, 1853. sm. 8°. pp. lvi + 179. (Biblioteca dei comuni italiani.) 1014 A 90

Has also a Latin t-p.
pp. v-xi, Avvertenza, [by E. Bollandi]; pp. xv-xxiii, Sulla Monarchia di Dante Alighieri, ragionamento di C. Balbo [from his "Vita di Dante"]; pp. xxv-lvi, Dante Alighieri e il libro della Monarchia, considerazioni filosofico-critiche di G. Carmignani [from his "Storia della origine e de' progressi della filosofia del diritto"].

DE VULGARI ELOQUENTIA.

. The Latin text is also contained in the editions of Dante's complete works published at Venice in 1757-58, 1760, 1772, 1793, Florence 1830-41, and Oxford 1894; and with one or more of the minor works in the collections of the latter published at Florence 1834-40, Leghorn 1842-50, Naples 1855, Florence 1856-57, 1861-62, 1878-82, 1887-93.

The Latin text was first published by Corbinelli at Paris in 1577; the prefatory and illustrative matter contained in it is reprinted in the 1842 50 ed. of the minor works. See also the references under Corbinelli, J.

1892. *Traité de l'éloquence vulgaire*; manuscrit de Grenoble, publié par MAIGNIEN et PROMPT. *Vénise, L. S. Olshki*, 1892. l. 8°. pp. 57 + (1) + 25 *facsim.* ff. 1014 G 67

The Latin text. No. 236 of 306 copies printed.
pp. 3-17, Bibliographie; pp. 17-57, Observations particulières. *Facsimiles*: — Photographic reproduction of the ms.

1896. Il trattato De vulgari eloquentia, per cura di P. RAJNA. Firenze, *Successori Le Monnier*, 1896. 4°. pp. ccxv + 206. 3 *facsim.* (Società dantesca italiana. Opere minori di Dante Alighieri. Edizione critica.) 1014 G 69

pp. vii-viii, Prefazione; pp. ix-cciii, Introduzione: [containing] Descrizione e storia dei manoscritti; Versioni, allegazioni, edizioni; Fondamenti e criteri dell' edizione presente; pp. ccv-ccxv, Appendice: [containing] Divergenze del codice vaticano dal suo esemplare; Saggio della versione del Cittadini.

Facsimiles: — Photographic reproductions of single pages of the text in the Grenoble, Trivulzio, and Vatican mss. of the treatise.

— *Same, another copy.* 1014 G 68
Has printed on the verso of the half-title: "Esemplare destinato alla biblioteca dell' Università Cornell."

ENGLISH.

Dante's treatise "De vulgari eloquentia," translated into English with explanatory notes by A. G. F. HOWELL. London, *K. Paul, Trench, Trübner & Co.*, 1890. sm. 8°. pp. xxi + 131. 1014 A 55

pp. ix-xxi, Introduction. pp. 87-125, Notes; pp. 126-131, Appendix [giving the Italian text of the poems referred to in the treatise].

GERMAN.

Ueber die Volkssprache. (*In* Dante Alighieri's prosaische Schriften, mit Ausnahme der Vita nuova, uebersetzt von K. L. KANNEGIESSER. 1845. Th. ii, pp. 93-158.)

ITALIAN.

. Trissino's translation accompanies the Latin text in the editions of Dante's complete works published at Venice in 1757-58, 1760, 1772, 1793, and stands alone in the edition of Trent 1870; with the original it is also contained in the collections of minor works published in Florence 1834-40, Naples 1855, Florence 1856-57, 1861-62, 1887-93.

Saggio della versione del CITTADINI. (*In* Il trattato De vulgari eloquentia, per cura di P. Rajna. 1896. pp. ccxii-ccxv.)

De la volgare eloquenzia, [translated by G. G. TRISSINO.] *At end: Vicenza, per Tolomeo Ianculo da Bressa*, 1529. sm. f°. ff. (26). *Wdct. in title.* 1011 G 31

The first ed. of the treatise; the Latin original was not printed until 1577.

Appended is Trissino's "La poetica."
"A secondare il parere di alcuni non fu impresso il testo originale, che per essere 'latino e in stile rozzo,' non credevasi così comune, nè così intelligibile in Italia, come pure si sarebbe voluto. Il Trissino dedicò il libro al giovane cardinale Ippolito de' Medici, sotto il nome di Giambattista Doria, stretto, già lungo tempo, di osservanza e di amore alla illustre e principesca famiglia di Leone e di Clemente." — Morsolin, *Giorgio Trissino*, 1894, pp. 148-149.

De la volgare eloquenzia, [translated by G. G. TRISSINO]; col Castellano dialogo di G. G. Trissino, de la lingua italiana. Di nuouo ristampato & ricorretto. Ferrara, *D. Mamarelli*, 1583. sm. 8°. ff. (4) + 70. *Orn.* 1014 A 60

Della volgare eloquenzia, libri due, tradotti in lingua italiana [by G. G. TRISSINO]. (*In* Qual sia la favella nobile d' Italia e quale il suo cognome; operette varie. 1645. pp. 3-39.)

Della volgar eloquenzia, libri due, tradotti dalla latina nella lingua italiana [by G. G. TRISSINO]; ora ristampato a commodo e richiesta de' letterati. (*In* La galleria di Minerva. 1696. Tom. i, pp. 35-64.)

De la volgare eloquenzia [translated by G. G. TRISSINO], col testo latino a colonna. *Latin and Ital.* (*In* Trissino, G. G. Opere. Verona, *J. Vallars*, 1729. f°. Tom. ii, pp. 141-192.) 1012 G 53

Della volgare eloquenzia, traduzione di G. G. TRISSINO (1529), con una lettera di A. Manzoni e una di G. Capponi, intorno a quest' opera. Milano, *G. Bernardoni*, 1868. 16°. pp. xxvii + 91. 1014 A 65

"Il Bernardoni curò l' edizione, nel tempo stesso che ne fu il tipografo e l' editore." — P. Rajna, *Introduzione*, p. xcix.

Del trattato De vulgari eloquentia. Libro 2°. (*In* Finzi, G., *editor*. Prose letterarie proposte come letture complementari agli alunni dei licei e delle altre scuole secondarie superiori. 1889. pp. 265-277.)

ECLOGAE.

. The Latin text is also contained in the editions of Dante's complete works published at Florence 1830-41 and at Oxford 1894; and in the collections of the minor works published at Florence 1834-40, Naples 1855, Florence 1856-57, 1861-62, 1873, 1878-82, 1887-93. The original also accompanies the respective translations by Krafft, Pasqualigo and Scolari, and also the collection of translations as contained in Del Balzo; see below.

1788. [Eclogae.] (*In* Dionisi, G. J. Serie di aneddoti. Num. iv. 1788. pp. 5-22.)

1839. Carmen de bello in Runcivalle. Ioannis de Virgilio et Dantis Alagerii eclogae. Edidit I. C. ORELLIUS. Turici, *Ulrich*, 1839. 4°. pp. 32. 1014 G 70

ENGLISH.

Eclogues. (*In* Commedia and Canzoniere; a new translation by E. H. PLUMPTRE. 1886-87. Vol. ii, pp. 326-341. — *Same*. 1887-88.)

GERMAN.

Eklogen, [translated by K. L. KANNEGIESSER]. (*In* Dante Alighieri's lyrische Gedichte, übersetzt und erklärt von K. L. Kannegiesser, [W. von Lüdemann] und K. Witte. 1842. Th. i, pp. 231-252.)

Poetischer Briefwechsel Dantes mit Giovanni di Virgilio. *Latin and German.* (*In* Dante Alighieri's lyrische Gedichte, Uebersetzung von C. KRAFFT. 1859. pp. 331-361.)

ITALIAN.

Egloghe di Giovanni del Virgilio e di Dante Alighieri; annotate da anonimo contemporaneo, recate a miglior lezione, nuovamente volgarizzate in versi sciolti e commentate da F. PASQUALIGO, con illustrazioni di altri. *Latin and Ital.* Lonigo, G. Gaspari, 1887. 1. 8°. pp. 83 + (1). 1014 A 52

p. 7, Prefazione; pp. 9-14, Nozioni preliminari e avvertimento.

I versi latini di Giovanni del Virgilio e di Dante Alighieri, recati in versi italiani ed illustrati, col testo a fronte e con note da F. SCOLARI. *Latin and Ital.* Venezia, Agenzia libraria di Firenze, 1845. 8°. pp. 226 + (1). 1014 A 50

pp. 5-20, Al cortese lettore; pp. 21-30, Preparazione: Del re Roberto e dello spirito guelfo e ghibellino di Dante; pp. 31-97, Epistola ed Egloghe; pp. 99-109, Altri versi latini di Dante Alighieri e Giovanni del Virgilio; pp. 111-185, Annotazioni; pp. 187-217, Appendice: Della evidente e certa falsità della lettera 30 marzo 1514 [read 1314] contro l'originaria nobiltà e i costumi del veneto patriziato in quanto si voglia attribuire essa lettera a Dante Alighieri; dissertazione [with text of the letter to Guido da Polenta].

See also [Scolari, F.] Appendice ii all' edizione di Venezia 1845 dei Versi latini di Giovanni del Virgilio e di Dante Alighieri. 1847.

Ecloga a Giovanni del Virgilio. Mopso e Titiro. F. SCOLARI volgarizzò (*In* Torricelli di Torricella, F. M., conte, compiler. *Antologia*. [1845.] Vol. iv, pte. 3^a, pp. 82-83.)

Corrispondenza poetica tra Giovanni del Virgilio e Dante, [with the translations of F. PERSONI, K. L. KANNEGIESSER, F. SCOLARI, C. KRAFFT, and F. PASQUALIGO]. *Latin, Ital., and German.* (*In* Balzo, C. del, compiler. *Poesie di mille autori intorno a Dante*. Vol. i. 1889. pp. 156-260.)

* Personi's Italian translation accompanies the Latin text in the edition of Dante's complete works published at Florence 1830-41, and in the collections of minor works published in Florence 1834-40, Naples 1855, Florence 1856-57, 1861-62, 1873, 1887-93.

EPISTOLAE.

* Seven letters, viz., to Cino da Pistoia, to the kings of Italy, to Henry VII, to the Italian cardinals, to a Florentine friend, to Can Grande, with Italian translations by Fraticelli, and the apocryphal Italian letter to Guido da Polenta, are contained in the edition of Dante's complete works published at Florence 1830-41, and his minor works published at Florence 1834-40, and Naples 1855.

Torri's edition of the minor works, Leghorn 1842-50, contains fourteen letters, giving the hitherto inedited ones to Niccolò da Prato, to the counts of Romena, to Moroello Malaspina and to the Florentines, with the strictly supposititious ones to Margaret of Brabant, and the Latin text of the letters to the princes of Italy and to Henry VII, of which two only early anonymous Italian translations had been previously printed. The Italian translations in this edition are by various hands.

Eleven letters, viz., to the Cardinal of Ostia, to the nephews of Count Alessandro da Romena, to Moroello Malaspina, to Cino da Pistoia, to the kings of Italy, to the Florentines, to Henry VII, to the Italian cardinals, to a Florentine friend, and to Can Grande, with Italian translations by Fraticelli, and the Italian letter to Guido da Polenta, are contained in the collections of minor works published at Florence 1856-57, 1861-62, 1879, 1887-93. These ten Latin letters are given in the edition of Dante's Latin works published at Florence 1878-82, and the complete works, Oxford 1894.

Fraticelli's translations of nine of the letters are given without the originals in the edition of Dante's complete works published at Trent 1870.

The text of many of the letters accompanies the translations entered below.

1827. *Epistolae quae exstant, cum notis C. Witte.* Patavii, sub signo *Minervae*, 1827. 8°. pp. 108. 1014 A 69

Only 25 copies printed. Makes mention of (1) the letter spoken of by Dante in the *Vita nuova*, § 31, (2), (3), the letters referred to by Giovanni Villani and Leonardo Bruni, and prints the letters to (4) Cino da Pistoia, (5) to the kings of Italy, (6) to Henry VII, (7) to the Italian cardinals, (8) to a Florentine friend, (9) to Can Grande, and (10) the apocryphal letter to Guido da Polenta. The letters to Henry VII, to the Italian cardinals, and to Cino da Pistoia, are here printed for the first time.

— Same, another copy.

1016 A 25

In vol. lettered "Miscellanea sulle epistole di Dante."

English.

A translation of eleven letters, with notes and comments by C. S. LATHAM, edited by G. R. Carpenter, with a preface by C. E. Norton. *Student's ed.* Boston, etc., Houghton, Mifflin & Co., 1891. sm. 8°. pp. xiii + (1) + 284. 4 tables. 1011 D 55

Published posthumously. The prize offered by the Dante Society of Cambridge, Mass., was awarded to Mr. Latham for this work in 1890.

pp. 5-34, A chapter of Florentine history. pp. 37-64, The Counts Guidi. pp. 69-128, The Malaspina. pp. 173-183, Comment [on the letter to the Italian cardinals]. pp. 216-242, The Scaligeri; pp. 243-267, Dante's first reception by the Scaligeri in Verona; pp. 269-282, Appendix.

A translation of eleven letters, with explanatory notes and a biographical, historical, and critical comment to the first, second, third, ninth, and eleventh letters by C. S. LATHAM. *Memorial ed.* Cambridge, Riverside Press, 1891. 8°. pp. xiii + (1) + 284. *Port. of translator and 4 tables.*

1014 A 71

German.

Briefe. (*In* Dante Alighieri's prosaische Schriften, mit Ausnahme der Vita nuova, uebersetzt von K. L. KANNEGIESSER. 1845. Th. ii, pp. 158-226.)

Italian.

Tre epistole latine, restituite a più vera lezione, annotate e tradotte da L. MUZZI; con la giunta di altre cose relative al poeta. *Latin and Ital.* Prato, fratelli Giachetti, 1845. 8°. pp. 91. 1014 A 70

pp. 1-7, dedicatory letter to the Princess Matilde Bonaparte Demidoff; p. 9, Avvertimento; pp. 11-18, Epistola i, Cardinalibus italicis; pp. 19-22, Epistola ii, Exulanti Pistoriensis; pp. 23-25, Epistola iii, (absque titulo), [Amico Fiorentino]; pp. 26-35, [translations]; pp. 36-37, Cenni su Frate Ilario e sulla sua lettera; pp. 38-41, Epistola Hilarii; p. 42, Varianti dell' Ilariana; pp. 43-47, Lettera d'Ilario [translation]; pp. 48-54, Dubbi concernenti alla lettera di Frate; pp. 55-66, Nuova opinione sulla Beatrice di Dante; pp. 67-70, Sovra un passo della Divina commedia nel canto xviii. [61] dell' Inferno; pp. 71-75, Sovra un altro passo nel canto xviii. [128] dell' Inferno; pp. 76-83, Sovra un passo di Dante nella sua Vita nuova; pp. 84-86, Incidenza sopra un passo dell' Inferno [xxxi. 41] analogo a quello qui preceduto; pp. 87-90, Di uno straordinario espositore di Dante [i. e., Luigi Ciardi].

— Same, another copy.

1016 A 25

In vol. lettered "Miscellanea sulle epistole di Dante."

COMITIBUS DE ROMENA.

Lettera di Dante a' conti Guido ed Oberto sulla morte del loro zio Alessandro di Romena. (*In* [Troya, C.] *Del Veltro allegorico de' Ghibellini*; con altre scritture intorno alla Divina commedia di Dante. 1856. pp. 304-306.)

Latin original; from Torri's edition.

DOMINO MOROELLO MARCHIONI MALASPINAE.

Dantes domino Moroello, marchioni Malaspinae. (*In* Dante Alighieri's lyrics Gedichte, übersetzt und erklärt von K. L. Kannegiesser, [W. von Lüdemann] und K. Witte. 1842. Th. ii, pp. 235-239.)

Latin original; accompanied by a letter on the same from Theodor Heyse, dated from Rome, Nov. 21, 1840.

"Is Dante likely to have sent such a letter to the Marquis Malaspina, a leader of the opposite party? Dante, a man over forty years old, writes to another man who has grown gray in arms to impart the weighty news that he has fallen in love! The thing is so monstrous that people have seen all manner of mysteries in the letter, such as that the woman denotes Florence." — Scartazzini, *Companion to Dante*, 1893, p. 346.

Lettera di Dante a Moroello, marchese Malaspina. (*In* [Troya, C.] *Del Veltro allegorico de' Ghibellini*; con altre scritture intorno alla Divina commedia di Dante. 1856. pp. 307-308.)

Latin original; from Torri's edition.

German.

Dante an den Herrn Marcello [*sic*] Marchese von Malaspina. (*In* Dante Alighieri's lyrische Gedichte, Uebersetzung von C. KRAFFT. 1859. pp. 393-394.)

EXULANTI PISTORIENSIS (CINO).

Italian.

All' esulante pistojese il fiorentino confinato non meritamente prega per lunghi anni salute e perpetua fiamma di carità, [translated by M. MISSIRINI]. (*In* Prose e poesie liriche. 1842-50. Vol. v, pp. 21-23.) See MINOR WORKS—COLLECTIONS.

ITALIAE REGIBUS.

Early anonymous Italian translation.

Ad tucti & ad ciascuno re d' Ytalia & a' sanatori di Roma, & duchi marchesi, conti, ed a tucti e' popoli lo humile ytaliano Dante Allighieri di Firenze & confinato non meritevolmente priega pace. (*In* [Lazeri, P., compiler]. Miscellaneorum ex MSS. libris bibliothecae collegii Romani Societatis Jesu. Tom. i. 1754. pp. 139-144.)

Given also among De Romanis' notes to Tiraboschi's "Vita di Dante" in *La divina commedia*, 1815-17, tom. iv, pp. 42-44; 1820-22, tom. i, pp. xxxviii-xli; 1822, vol. v, pp. 114-118, and [Opere] 1830-41, vol. v, pp. 114-118.

Epistola a principi e cardinali, volgarizzamento dal latino d' autore antico e di data incertissima. (*In* *La commedia*, illustrata da U. Foscolo. 1842-43. Vol. ii, pp. 373-378. — *Same*. 1852. Vol. ii, pp. 323-328.)

Lettera a tutti e ciascuno re d' Italia, testo latino inedito, — l' antico volgarizzamento, — l' antico volgarizzamento emendato da F. M. TORRICELLI. (*In* Torricelli di Torricella, F. M., conte, compiler. Antologia. 22 ott. 1842. Vol. i, pp. 339-344.)

A tutti ed a ciascuno re d' Italia, ed a' senatori di Roma, a' duchi, marchesi e conti, ed a tutti i popoli, lo umile italiano Dante Allighieri di Fiorenza, e confinato non meritevolmente, prega pace. (*In* Prose e poesie liriche. 1842-50. Vol. v, pp. 147-150.) See MINOR WORKS—COLLECTIONS.

HENRICO VII.

Early anonymous Italian translation.

Pistola di Dante Alighieri poeta fiorentino all' imperator' Arrigo di Luzzimburgo. (*In* [Doni, A. F., compiler]. Prose antiche di Dante, Petrarca, Boccaccio et di molti altri nobili e virtuosi ingegni, nuovamente raccolte. 1547. pp. 9-12.)

Pistola allo 'mperadore Arrigo di Luzzimburgo. (*In* Prose di Dante Alighieri e di Gio. Boccacci, [edited by A. M. Biscioni]. 1723.)

— *Same*. (*In* [Tutte le opere di Dante]. 1757-58. Tom. iv, pte. 1^a, pp. 234-239. — [Opere di Dante]. 1760. Tom. iv, pp. 280-287. — Opere di Dante. 1772. Tom. ii, pp. 101-108. — Opere di Dante. 1793. Tom. v, pp. 90-96.)

Epistola ad Arrigo di Luxemburg imperadore, volgarizzamento dal latino d' autore antico e di data incerta. (*In* *La commedia*, illustrata da U. Foscolo. 1842-43. Vol. ii, pp. 365-371. — *Same*. 1852. Vol. ii, pp. 315-321.)

Epistola allo imperadore Arrigo di Luzzimburgo. (*In* Prose e poesie liriche. 1842-50. Vol. v, pp. 153-156.) See MINOR WORKS—COLLECTIONS.

Pistola di Dante Alighieri poeta fiorentino allo imperadore Arrigo di Luzzimburgo. (*In* [Turchetto, G., compiler]. Prose antiche di Dante, Petrarca, Boccaccio e d' altri preclari ingegni. 1851. pp. 1-7.)

CARDINALIBUS ITALICIS.

Lettera inedita di Dante. (*In* [Troja, C.] Del Veltro allegorico di Dante. 1826. pp. 214-216.) Latin original.

AMICO FLORENTINO.

*. The Latin original is given among De Romanis' notes to Tiraboschi's "Vita di Dante" in *La divina commedia*, 1815-17, tom. iv, pp. 46-47; 1820-22, tom. i, pp. xlii-xliii; 1822, vol. v, pp. 120-121, and 1830-41, vol. v, pp. 120-121; in Cancellieri's "Osservazioni," 1814, pp. 59-61; in Pelli's "Memorie," 1823, p. 204, and in the *Foreign quarterly review*, 1844, vol. xxxiii, pp. 16-17.

"It is of very doubtful authenticity. It has no external evidence to support it, and the internal evidence of its rhetorical form and sentimental tones is all against it. It belongs in the same class with the famous letter of Fra Ilario, and like that, seems not unlikely to have been an invention of Boccaccio's." — Norton, *Dante*, 1897, p. 79.

Dutch.

De brief van den balling. (*In* De wachter. 1877. 2^e deel, pp. 393-396.)

English.

A letter of Dante's from the original in the Laurentian library at Florence, pluteum xxix, codex viii, fol. 123. [With translation by (N.) U. FOSCOLO.] Latin and Eng. (*In* Foscolo, (N.) U. Essays on Petrarch. 1823. pp. 203-204, 276-277.)

Had previously appeared in Foscolo's article on Dante in the *Edinburgh review*, Sept. 1818, vol. xxx, pp. 350-351. Text and translation reprinted by Hunt in his "Stories from the Italian poets," 1841, vol. i, pp. 24-27, and later editions; the translation alone in the illustrations to Longfellow's translation of the *Inferno*, 1867, pp. 346-347, and later editions.

Italian.

Una bella lettera di Dante [translated by C. BALBO]. (*In* Balbo, C. Vita di Dante. 1839. Vol. ii, pp. 349-352, — and in later editions.)

Epistola di Dante. [With translation by G. J. DIONISI.] Latin and Ital. (*In* Dionisi, G. J. Serie di aneddoti. Num. v. 1790. pp. 171-178. — Preparazione istorica e critica. 1806. Tom. i, pp. 71-75.)

Hitherto inedited. "A somewhat clumsily polished bit of glass, which for some time was taken for diamond." — Scartazzini, *Companion to Dante*, 1893, p. 342.

Una bella lettera di Dante che prova la fermezza dell' animo suo, [translated by G. J. DIONISI]. (*In* [Fogacci, S., compiler]. Florilegio dantesco. 1847. pp. 69-70.)

Dionisi's translation is also given in Orelli's "Cronichette d' Italia," 1822, pt. ii, pp. 42-44, and in Arrivabene's "Il secolo di Dante," as contained in *La divina commedia*, 1823-28, vol. iii, pt. i, pp. 734-735.

*. An Italian translation by C. Ugolini, with the text, is given in his translation of Foscolo's "Saggi sopra il Petrarca," 1825, pp. 184-186; 1831, pp. 287-291, with the translation much revised in the edition of Dante's minor works, Leghorn 1842-50.

Fraticelli's translation of 1840 is given in Missirini's "Vita di Dante," 1840, pt. i, pp. 163-164, and later editions.

DOMINO KANI GRANDI DE SCALA.

Epistola clarissimi divinique poetæ Dantes Aligherii. (*In* La galleria di Minerva. 1697. Tom. iii, pp. 220-228.)

"Rather a dedication of the Paradise than a letter in the strictest sense. . . . With regard to the genuineness of this piece there has been more controversy than about any other writing of or ascribed to the poet. . . . The attack upon its genuineness was headed by Scolari . . . ; while Giuliani is among the defenders, and with him may be mentioned Blanc and Witte." — Scartazzini, *Companion to Dante*, 1893, pp. 358-359.

Epistola Dantes Kani Grandi de Scala. (*In* La divina commedia. 1749. Vol. [i], pp. xxiv-xxxviii.)

Epistola. (*In* [Tutte le opere di Dante]. 1757-58. Tom. iv, pte. 1^a, pp. 399-408. — [Opere di Dante.] 1760. Tom. iv, pp. 468-480.)

Epistola dedicatoria della cantica del Paradiso. (*In* La commedia, illustrata da U. Foscolo. 1842-43. Tom. iii, pp. 269-284. — *Same*. 1852. Tom. iii. pp. 225-241.)

Intorno al disegno della Comedia; lettera controversa di Dante a Cane della Scala. (*In* Comedia, col commento di Jacopo dalla Lana. [1865.] pp. xlv-xlviii. — *Same*. 1866. Vol. i, pp. 85-94.)

Magnifico atque victorioso domino, domino Kani de la Scala. (*In* Witte, (J. H. F.) K. Viro summe venerando et doctissimo L. G. Blanc. 1855. pp. 6-8. — Dante-Forschungen. Bd. i. 1869. pp. 504-507.)

English.

The epistle of Dante to Can Grande, translated from the edition of Fraticelli [by K. HILLARD]. (*In* The banquet, translated by K. Hillard. 1889. pp. 390-397.)

Italian.

Epistola dedicatoria, [translated by P. J. FRATICELLI]. (*In* La divina commedia, recata da D. Venturini. 1865. Vol. iii, pp. xi-xxiv.)

Del metodo di commentare la Divina commedia. Epistola di Dante a Cangrande della Scala, interpretata da G. B. GIULIANI. *Latin and Ital.* Savona, L. Sambolino, 1856. 8°. pp. xlvii + 80.

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pp. vii-viii, Prefazione; pp. ix-xvi, Dell' autenticità dell' epistola di Dante a Cangrande della Scala; pp. xvii-xlvii, Epistola di Dante a Cangrande della Scala, emendata e tradotta; pp. 1-68, Commenti; pp. 69-80, Discorso storico sulla stessa epistola.

— *Same*, another copy.

1016 A 25

In vol. lettered "Miscellanea sulle epistole di Dante."

— *Same*. Studi critici sulla epistola di Dante a Cangrande della Scala. (*In* Giuliani, G. B. Metodo di commentare la commedia. 1861. pp. 1-125.)

Giuliani's Italian translation is also given in his edition of Dante's Opere latine, Florence, 1878-81, vol. ii, pp. 35-65.

Al magnifico e vittorioso signore, il signor Can Grande della Scala, [translated by M. MISSIRINI]. (*In* Prose e poesie liriche. 1842-50. Vol. v, pp. 109-141.) See MINOR WORKS — COLLECTIONS.

••• For the letter to Guido da Polenta see SUPPOSITIOUS WORKS.

QUAESTIO DE AQUA ET TERRA.

••• The Latin text is also contained in the edition of Dante's complete works published at Oxford 1894; and in the collections of minor works published at Leghorn 1842-50, Florence 1856-57, 1861-62, 1878-82.

1508. Questio florulenta ac perutilis de duobus elementis aquae & terrae tractatus nuper reperta que olim Mantuae auspiciata. Verdae uero disputata & decisa ac manu propria scripta a Dante Florentino poeta clarissimo q̄ diligēter & accurate correcta fuit per reuerendū Magistrū Ioannē Benedictum Moncettū . . . At end: Impressum fuit Venetiis per Manfredum de Monteferrato sub Inclito principe Leonardo Lauredano Anno dñi. M.D.VIII. sexto. Calē. Nouembris. 4°. ff. (12). 3 fgs. 1014 A 47

First edition of this work. This copy, one of the six known, was no. 1071 in the "Catalogue de la bibliothèque de feu M. Benedetto Magliano, de Naples," 1894. Inserted are P. Toynbee's remarks on "The editio princeps of the treatise De aqua et terra," from the *Athenaeum* of Oct. 16, 1897, with T. W. Kocli's supplementary note from the same, Nov. 13, 1897.

Described by Libri in *Journal des savants*, 1844, pp. 559-560, and by Ricci in his "L'ultimo rifugio di Dante," 1891, p. 41. See "Bibliografia della veneta edizione princeps 1508" in Dante's Prose e poesie, 1842-50, vol. v, p. 166; also *Giornale dantesco*, 1897, an. v, p. 528, and *Rivista delle biblioteche*, 1897, an. viii, pp. 121-122.

"[Moncetti], the fortunate discoverer and editor, testifies that the manuscript which he produced was in many places corrupt; but it the treatise was up to that time wholly unknown, and he was the first to discover a manuscript of it, how could it be so? Again, at the end it was expressly said that the treatise had been emended, polished, and set in order by Moncetti. Now, assuming that he had a genuine work of Dante before him, how far did his emendations and improvements extend? How much of the treatise as we now know it belongs to Father Moncetti and how much to Dante? If Moncetti's emendations and embellishments introduced into it the new facts of cosmology which had been discovered shortly before his publication of it, what remains for Dante? and who was Father Moncetti? Torelli tells us — one of the most distinguished and eminent mathematicians and astronomers of his time, which seems sufficient." — Scartazzini, *Companion to Dante*, 1893, pp. 369-370.

"Né l'editore disse donde la trasse, né abbiamo un codice solo che quella dissertazione conservi. Onde dubitasi giustamente, e con solide ragioni il dubbio s'afforza, che anche questo scritto appartenga non a Dante, ma a colui che sotto il nome glorioso del poeta fiorentino lo dette alle stampe. La qual dissertazione, nonostante che fosse novamente edita nel 1576 in Napoli, non ho veduto mai ricordata da nessuno dei commentatori e degli studiosi di Dante nel cinquecento; segno che non ebbe quella fortuna che le lodi altissime dell'editore facevano presagire." — Barbi, *Della fortuna di Dante*, pp. 103-104.

ENGLISH.

A question of the water and of the land, translated into English, with an introduction and notes, by C. H. BROMBY. London, D. Nutt, 1897. sm. 8°. pp. 60.

1014 A 48

pp. 7-16, Introduction.

ITALIAN.

••• Longhena's translation accompanies the Latin text published in the collections of minor works published at Leghorn 1842-50, and at Florence 1856-57, 1861-62, 1878-82.

Nuovo volgarizzamento della questione De aqua et terra, [by G. B. GIULIANI]. (*In* Le opere latine di Dante, reintegrate da G. B. Giuliani. 1878-82. Vol. ii, pp. 431-449.)

RIME.

••• Collections of Dante's lyrical poems are also contained in the editions of his complete works published at Venice in 1757-58, 1760, 1772, 1793, Florence 1830-41, Trent 1870, and Oxford 1894; and with one or more of the minor works in the collections of the latter published at Chemnitz 1810, Florence 1834-40, Naples 1855, Florence 1856-57, 1861-62, 1868, 1873, Milan 1883, Florence 1885, 1887-93, Milan 1888, Florence 1888, and Rome 1888.

The Rime also form vol. iv of Zotti's ed. of the Divina commedia, London, 1808-09, and accompany Dionisi's text, Brescia, 1810. The Opere poetiche, Paris, 1823 and 1836, containing the Rime and Divina commedia, will be found under the latter head. For those printed by Palermo, with a part of the Paradiso, from the Palatine codex clxxx, see under the head of Divina commedia, 1860.

Fourteen canzoni are contained in the November 1491 ed. of the Divina commedia; fifteen canzoni in the 1576 ed. of the Vita nuova, and fourteen canzoni and four sonnets in the MS. of the Vita nuova in this library.

Two canzoni are contained in vol. iii of Zotti's ed. of the Divina commedia, 1820, and three in Foscolo's ed. of 1842-43, and the reprint of 1852.

Thirteen canzoni and ballate which Giuliani believed to have been intended by Dante for the completion of the Convito, are given, with comments, as an appendix to his ed. of the Convito, 1874.

Two canzoni are given in the ed. of the Sette salmi penitenziali published at Bologna 1753.

The poems related to those of the Vita nuova, together with the first two canzoni of the Convito, are appended to Fraticelli's ed. of the Vita nuova. 1885; two canzoni and three sonnets are appended to the ed. of the Vita nuova published at Rome, 1892.

Poems not included in the Oxford edition of Dante's complete works, 1894, are entered in this list under SUPPOSITIOUS WORKS, under which head are also entered the Professione di fede, or Credo, and the Sette salmi penitenziali.

1518. Canzoni di Dante. Madrigali del detto. Madrigali di M. Cino & di M. Girardo Nouello. At end: Impresso in Milano per Augustino da Vimescato ad instantia de M. lo. Iaco. e fratelli di Legnano. M.CCCC.XVIII. a di. ii. de settember. sm. 8°. ff. (48). Wdct. in title. 1014 A 97

"Giacchè la maggior parte delle rime che vi furono pubblicate col nome di Dante, a Cino in gran parte, e a Fazio degli Uberti e ad altri appartengono: rime che vennero poscia rivendicate ai rispettivi autori da autorevoli stampe posteriori. Undici sono i componimenti a Dante in quella edizione attribuiti, di cui nove pubblicò la giuntina, ponendoli fra le rime d'incerto autore, ed a quella canzone: *Poesia ch'io ho perduta ogni speranza*, non dando neppur posto in quella raccolta, come canzone che a Dante non sia da attribuirsi, così all'ultima, la canzone: *L'altra virtù che si ritrasse al cielo*, sulla morte di Arrigo VIII di Lussemburgo, rifiutata da tutti gli editori, come opera non di Dante e restituita a Cino da Pistoia, cui sembra realmente doversi ascrivere, sulla testimonianza di autorevoli codici. . . . Non sappiamo quali furono i codici di cui quegli editori si servirono, ma è certo che furono testi di ben poca autorità, che le ulteriori ricerche hanno dimostrato fallaci." — Lamma, *Studi sul Canzoniere*.

Another ed. of this collection was printed at Venice, 1518; see catalogue of the British Museum.

1527. Sonetti e canzoni di diversi antichi avtori toscani, in dieci [undici] libri raccolte. Di Dante Alaghieri libri quattro; di M. Cino da Pistoia libro uno; di Guido Cavalcanti libro uno; di Dante da Maiano libro uno; di Fra Guittone d'Arezzo libro uno; di diuerse canzoni e sonetti senza nome d'autore, libro uno. *At end:* Impresso in Firenze per li heredi di Philippo di Giunta nell'anno del Signore M.D.XXVII. A di vi. del mese di Luglio. sm. 8°. ff. (4) + 148. 1014 A 98

The preliminary unnumbered leaves contain: Bernardo di Givnta à gli suoi nobiliss. gioveni amatori de le toscane rime. Perticari is authority for the statement that the volume was edited by another person under the name of Bernardo di Giunta.

Two books, ix and xi, not mentioned in the title, contain Canzoni e ballate di diversi avtori and Sestine ritrovate in vno antichissimo testo insieme con la sestina di Dante.

"Già la raccolta giuntina, per quanto censurata, resiste coraggiosamente agli attacchi dei critici moderni, e vince. . . . La giuntina è sempre il primo tentativo di raccolta lirica, di cui si potrà dir molto male, se volete, ma cui debbono tutti ricorrere." — Lamma, *Studi sul Canzoniere*.

1532. Rime di diversi antichi avtori toscani in dieci [undici] libri raccolte. Di Dante Alaghieri lib. iiii; di M. Cino da Pistoia libro i; di Guido Cavalcanti libro i; di Dante da Maiano libro i; di Fra Guittone d'Arezzo lib. i; di diuerse canzoni e sonetti senza nome d'autore libro i. *At end:* Stampata in Vinegia per Io. Antonio, e Fratelli da Sabio. Nell'anno del Signore. MDXXXII. sm. 8°. ff. 148. 1014 A 99

Reprint of the preceding.

1727. Sonetti e canzoni di diversi antichi autori toscani in dieci libri raccolte, oltre un libro di sonetti de' medesimi e di altri autori mandati l'uno a l'altro. Altra volta mandate alla luce dagli eredi di Filippo di Giunta, 1527; in questa nuova impressione diligentemente ricorrette, [by A. ALETINO]. Firenze, [E. Loppagi], 1727. 12°. pp. (22) + 298 + (1). 1014 A 100

1727. Scelta di sonetti e canzoni de' più eccellenti rimatori d'ogni secolo [Compiled by A. GOBBI]. 3^a ed. Venezia, L. Basseggio, 1727. 4 v. 12°. 1014 A 118 a-d

i, pp. 15-27, Dante Alighieri, dalle Rime antic. pub. dal Giunta [fourteen poems].

1740. Rime di diversi antichi autori toscani in dodici libri raccolte. Di Dante Alaghieri lib. v; di Cino da Pistoia lib. ii; di Guido Cavalcanti lib. i; di Dante da Majano lib. i; di Fra Guittone di Arezzo lib. i; di diversi autori lib. i; d'incerti e d'altri lib. i. Giuntovi moltissime cose che nella fiorentina edizione del 1527 non si leggevano. Venezia, S. Occhi, 1740. sm. 8°. pp. (12) + 376. 1014 A 101

This is a copy of the ed. printed at Venice in 1731, the t.p., the sixth leaf, and the last leaf having been reprinted; but the original date of 1731 remains at the bottom of p. 360.

1750. Rime oneste de' migliori poeti antichi e moderni, scelte ad uso delle scuole [by A. MAZZO-

LENI], con annotazioni ed indici utilissimi. Bergamo, P. Lancellotto, 1750. 2 v. 12°. 1014 A 102 a-b

i, p. 2, sonnet beginning *Deh pellegrini, che pensosi andate*.

ii, p. 39-42, canzoni beginning *Gli occhi dolenti per pietà del core*, and *Quantunque volte, lasso, mi rimembra*. p. 295, ballata beginning *Poichè zassiar non posso gli occhi miei*.

1777. Canzone di Dante in morte della sua amata Beatrice [beginning *Gli occhi dolenti per pietà del core*]. — Altra canzone in morte di Beatrice [beginning *Quantunque volte, lasso, mi rimembra*]. — Ballata amorosa di Dante [beginning *Poichè zassiar non posso gli occhi miei*]. (In Jagemann, C. J. *Antologia poetica italiana*. 1777. Tom. ii, pp. 314-320.)

1790. Canzone di Dante Alighieri di Firenze al tempo che ne fu cacciato [beginning *Putria degna di trionfale fama*]. (In Dionisi, G. J. *Serie di aneddoti*. Num. v. 1790. pp. 28-42.)

"Tratta da ms. Bandini."

1808. Sonetto [beginning *Tanto gentile e tanto onesta pare*]. — Canzone [beginning *Io mi son pargoletta bella e nova*]. (In Gironi, R., *compiler*. Raccolta di lirici italiani, dall'origine della lingua sino al secolo xviii. Milano, Società tip. de' Classici italiani, 1808. 8°. pp. 2-3.) 1003 G 21

1811. Rime oneste de' migliori poeti antichi e moderni scelte ad uso delle scuole dal sig. A. MAZZOLENI, con annotazioni ed indici utilissimi. Ed. 6^a, riveduta in più luoghi, corretta e migliorata. Bassano, Tip. remondiniana, 1811. 2 v. 16°.

1014 A 102 c-d

i, pp. 2-3, sonnets beginning *Voi che portate la sembianza umile, Se' tu colui, c'hai trattato sovente*, and *Deh pellegrini, che pensosi andate*.

ii, pp. 7-11, canzoni beginning *Gli occhi dolenti per pietà del core*, and *Quantunque volte, lasso, mi rimembra*. p. 270, ballata beginning *Poichè zassiar non posso gli occhi miei*.

1817. Raccolta di rime antiche toscane, [edited by P. Notabartolo, duca di VILLAROSA]. Palermo, G. Assenjo, 1817. 4 v. 4°. 1014 A 103-106

ii, pp. 5-8, Notizie storiche di Dante Alighieri; pp. 9-36, Sonetti; pp. 37-38, Sonetti doppi; pp. 39-45, Palle; pp. 46-47, Sestina; pp. 48-119, Canzoni; p. 120, Quadernari; pp. 121-136, I sette salmi penitenziali; pp. 137-144, Il credo.

From Zatta's edition of Dante's works, Venezia, 1757-58.

1822. Emendazione d'una ballata di Dante [beginning *Io mi son pargoletta bella e nova*] e stampa d'un sonetto attribuito al medesimo nel cod. vat. 3214 [beginning *Volgete gli occhi a veder chi mi tira*]. [Edited by S. BETTI.] (In *Giornale arcadico*. Luglio, 1822. Tom. xv, pp. 86-89.) 1019 w

1823. Amori e rime di Dante Alighieri; [edited by L. CARANENTI]. Mantova, *co' tipi virgiliani*, 1823. 16°. pp. xviii + cccxxi + 207. *Portrs.* (Scelto parnaso antico.) 1014 A 109

pp. i-xiii, Prefazione [by L. Caranenti]; pp. xv-xviii, Lettera del conte G. Perticari a L. Caranenti; pp. i-cccxxi, Gli amori di Dante e Beatrice, tolti d'allegoria ed avverati con autentiche testimonianze, da F. Arrivabene.

Portraits: — Engravings. DANTE "Raffaello inv. Giacon inc." BEATRICE "Canova inv. Giacon inc."

1828. Rime. (In *Biblioteca enciclopedica italiana*. Vol. i. Milano, N. Bettoni, 1828. l. 8°. pp. 161-188.) 1013 c 3

1828. Rime di Dante Alighieri. Si aggiungono le rime di Guido Guinizelli e di Guido Cavalcanti. Milano, N. Bettoni, 1828. 32°. pp. 152. 1014 A 108

pp. 3-4, Il tipografo editore.

1828. Rime di Dante Alighieri. Si aggiungono le rime di Guido Guinizelli, di Guido Cavalcanti, di Cino da Pistoia e di Fazio degli Uberti. Milano, N. Bettoni, 1828. 32°. pp. 206 + (1). (Biblioteca universale di scelta letteratura antica e moderna.) 1014 A 108 b

pp. 1-3, Gli editori.

- 1833.** Canzone in lode di Beatrice [beginning *Io mi son parvoletta bella e nova*]. — Sonetto su lo stesso argomento [beginning *Tanto gentile e tanto onesta pare*]. — Sonetto alle donne fiorentine [beginning *Voi che portate la sembianza umile*]. (In I quattro poeti italiani; con una scelta di poesie italiane dal 1200 sino a' nostri tempi; pubblicati da A. Buttura. Parigi, *Leferre*, etc., 1833. 1. 8°. pp. 664-665.) 1013 G 1
- 1835.** Sonetto [beginning *Due donne in cima de la mente mia*, with notes by L. LAMBERTI]. (In Notizie biografiche in continuazione della Biblioteca modenese del cav. G. Tiraboschi. Tom. iv. [Del cav. L. Lamberti.] Reggio, *Torreggiani e Comp.*, 1835. 4°. pp. 59-61.) 1015 G 7
- 1836.** Canzone in lode di Beatrice [beginning *Io mi son parvoletta bella e nova*]. — Sonetto su lo stesso argomento [beginning *Tanto gentile e tanto onesta pare*]. — Sonetto alle donne fiorentine [beginning *Voi che portate la sembianza umile*]. (In I quattro poeti italiani, con una scelta di poesie italiane dal 1200 sino a' nostri tempi; pubblicati secondo l'edizione del 1833 da A. Buttura. Parigi, *Leferre*, etc., 1836. 1. 8°. pp. 799-800.) 1013 G 2
- 1837.** Dante Alighieri. (In Trenta canzoni di classici autori italiani. Firenze, *Stamperia Cardinali*, 1837. 32°. pp. 3-22.) 1014 A 110
Four canzoni, beginning *Morte, poich' io non trovo a cui mi doglia*; *Gli occhi dolenti per pietà del core*; *Tre donne intorno al cor mi son venute*; *O patria degna di trionfal fama*.
- 1839.** Dante Alighieri. (In [Vannucci, A.] Storia del sonetto italiano. 1839. pp. 39-41.)
Four sonnets beginning *Tanto gentile e tanto onesta pare*; *Negli occhi porta la mia donna Amore*; *Vede perfettamente ogni salute*; *Oimè, Comùn, come coniar ti veggio*.
- 1842.** Le rime; precedute dalla Vita di lui scritta da Gio. Boccaccio. Parma, P. *Fiaccadori*, 1842. 16°. pp. iv + 220. (Scelta di elegantissimi scrittori italiani. 40.) 1014 A 111
- 1842.** Canzone dalla Vita nuova. — Canzone della verace nobiltà. — Alcuni sonetti. — La leggiadria; canzone. (In Torricelli di Torricella, F. M., conte, compiler. Antologia. 1842. Vol. i, pp. 30, 93-102, 195-196, 386-388.)
Eleven poems.
- 1843.** Le poesie liriche, illustrate da G. FORNARO. Roma, *Tip. Menicanti*, 1843. 8°. pp. 392.
1014 A 112
pp. 5-19, Introduzione storico-letteraria; pp. 19-20, Parere di F. Schlegel intorno le opere di Dante; pp. 21-48, Saggi di componimenti poetici tratti dagli autori i più accreditati del primo secolo in cui sorgeva la poesia italiana; pp. 49-60, Sulla importanza e carattere delle poesie liriche di Dante. pp. 283-292, Appendice di rime d' incerta autenticità attribuite a Dante Alighieri.
- 1846.** Canzoni. — Ballate. — Sonetti. (In Florilegio dei lirici più insigni d' Italia. 1846-47. Pte. 1^a, pp. 215-230.)
Thirteen poems.
- 1850.** La donna onesta; [sonnet beginning *Tanto gentile e tanto onesta pare*]. (In Fornaciari, L., editor. Esempi di bello scrivere. 1850. pp. 229-230.)
- 1862.** A tutti i poeti amanti; [sonnet beginning *A ciascun' alma presa e gentil core*]. — Dante a m. Cino; [two sonnets beginning *Poich' io non trovo chi meco ragioni* and *Io mi credea del tutto esser partito*]. (In Sinibuldi, G. de', and others. Rime di Cino da Pistoia e d' altri del secolo xiv, ordinate da G. Carducci. 1862. pp. 3-4, 102, 107.)
- 1863.** A Firenze; canzone [beginning *O patria, degna di trionfal fama*]. (In Baffi, V., compiler. I poeti della patria; canti italiani. Napoli, *Giasari Romdinella*, 1863. sm. 8°. pp. 1-3.) 1018 C 5
- 1864.** Due componimenti inediti di Dante Alighieri. [edited by] F. SELMI. [Torino, 1864.] 1. 8°. pp. (7). 1016 C 192
"Rivista contemporanea nazionale italiana, gen. 1864, vol. xxxvi," pp. 96-102.
Sonnet beginning *Io sono stato con Amore insieme* and canzone beginning *Era 'n quel giorno che l' alta Reina*.
"Non abbiamo trovato un sol codice che la [canzone] rechi col nome dell' Alighieri; non sappiamo dove fosse tratta, ma se domani altri o noi stessi potessimo trovare documenti che ce la dimostrassero di Dante, non avremmo difficoltà ad accettarla come cosa sua. Ma come certamente di Dante accettiamo il sonetto: *Io sono stato con Amore insieme*, in risposta a quel di Cino: *Dante, quando per caso s' abbandona*, che è dimostrato essere dell' Alighieri anche dai versi di Francesco Stabili, meglio noto col nome di Cecco d' Ascoli." — Lamma, *Studi sul Canzoniere*.
- 1883.** Il canzoniere; col commento di P. SERAFINI. Firenze, G. Barbèra, 1883. 8°. pp. xiv + 288. 1014 A 125
Posthumously published.
pp. vi-xiii, Prefazione, [by E. Marcucci]; pp. 1-71, Dissertazioni sugli amori di Dante: Gli amori con Beatrice Portinari; Amori allegorici o rime filosofiche; Gli amori con Gentucca degli Antelminelli.
- 1884.** [Canzone beginning *Donne ch' avete intelletto d' amore*]. (In Ancona, A. d', and D. (P. A.) Comparesi, editors. Le antiche rime volgari secondo la lezione del codice vaticano 3793. Vol. iii. Bologna, G. Romagnoli, 1884. 8°. pp. 358-360.) 1005 B 43; 1009 F 7
- 1887.** Il saluto di Beatrice [sonnet beginning *Tanto gentile e tanto onesta pare*]. (In Ferrari, D., compiler. La storia del sonetto italiano, esposta per esempi. 1887. p. 27.)
- 1889.** Corrispondenza poetica di Dante con Guido Cavalcanti. (In Balzo, C. del, compiler. Poesie di mille autori intorno a Dante. Vol. i. 1889. pp. 54-60.)
Dante's sonnet beginning *Guido, vorrei che tu e Lapo ed io*, with three sonnets addressed to Dante by Cavalcanti.
- 1889.** Corrispondenza poetica tra Cino da Pistoia e Dante. (In same. Vol. i. 1889. pp. 128-139.)
Dante's sonnets beginning *Poich' io non trovo chi meco ragioni*, *Io mi credea del tutto esser partito*, and *Io sono stato con Amore insieme*, with seven sonnets and a satire addressed to Dante by Cino.
- 1893.** La donna onesta; [sonnet beginning *Tanto gentile e tanto onesta pare*]. (In Fornaciari, L., editor. Esempi di bello scrivere. 1892-93. Vol. ii, pp. 192-193.)
- 1895.** Il testo originale d' una ballata dantesca [beginning *Deh nuvoletta, che in ombra d' Amore*]. (In Casini, T. Aneddotti e studi danteschi. Serie i. 1895. pp. 21-28.)
From a codex in the Biblioteca nazionale (Vittorio Emanuele) of Rome.
- 1895.** [Rime.] (In Pelaez, M., editor. Rime antiche italiane secondo la lezione del codice vaticano 3214 e del codice casanatense d. v. 5. Bologna, Romagnoli dall' *Acqua*, 1895. 8°. pp. 161-254.) 1005 B 73
- 1897.** Un sonetto e una ballata d' amore dal Canzoniere, per cura di M. BARBI. Firenze, S. Landi, 1897. 4°. pp. 19. 1014 G 79
"Per nozze Barbi-Ciampi." The sonnet is the one beginning *Guido, i vorrei che tu e Lapo ed io*, here given with the variant reading "monna Laga," found in a number of mss., instead of the usual "monna Bice." The ballata, beginning *Donne, i' non so di ch' i' mi prieghi Amore*, is transcribed with a comment as found in the Riccardian codex no. 2317.

— A Beatrice Portinari; sonetto [beginning *Tanto gentile e tanto onesta pare*]. G. BERTOLA scrisse. n. p., n. d. Engraving. Port.

The sonnet is engraved in ornamental script. In Dante portfolio, ii.

Portrait:— Profile. "Honoré Vidal f."

RIME SET TO MUSIC.

(Arranged alphabetically by composers.)

Sonetto, *Tanto gentile*, con musica da L. RANDELLONI. Roma, *Litografia delle belle arti*, [18-?]. obl. 8°. pp. 7. Portrs. 1017 T 70

In portfolio lettered "Dante. Music." With composer's autograph.

Portraits:—Lithographs of Dante and Beatrice after the portraits in the possession of M. Missirini.

Ballatella su tre versi di Dante, [by] A. BOITO. [Firenze, 1895.] f°. p. (1). 1017 T 70

"Carità, [1895]," p. 3.
Facsimile of the composer's ms. In portfolio lettered "Dante. Music."

The words are the first three lines of the ballata beginning *Per una ghirlandella*.

Sonett [beginning *Tanto gentile e tanto onesta pare*] für eine Singstimme mit Piano, componirt von H. VON BÜLOW. Op. ii. Text deutsch [by] J. C. GRÜNBAUM u. italienisch. Berlin, *Schlesinger*, [18-?]. f°. pp. 5. 1017 T 70

In portfolio lettered "Dante. Music."

Sonett, *Tanto gentile e tanto onesta*, componirt, von H. v. BÜLOW; Transcription für Piano-forte von F. LISZT. Berlin, *Schlesinger*, [18-?]. f°. pp. 7. 1017 T 70

In portfolio lettered "Dante. Music."

Romanza per tenore; poesia di Dante, musica di T. MABELLINI. n. p., n. d. f°. pp. (4). 1017 T 70

Extracted from some musical album, pp. 151-154. In portfolio lettered "Dante. Music."

The words are the first eight lines of the canzone beginning *Amor che nella mente mi ragiona*.

Beatrice; sonetto [beginning *Tanto gentile e tanto onesta pare*], musica di C. PINSUTI. London, *J. Williams*, [18-?]. f°. pp. 10. 1017 T 70

In portfolio lettered "Dante. Music."

Fairer than morning, Beatrice; English version [of sonnet beginning *Tanto gentile e tanto onesta pare*] by C. J. ROWE. Music by C. PINSUTI. London, *J. Williams*, [18-?]. f°. pp. 2 + 8. 1017 T 70

In portfolio lettered "Dante. Music."

Melodie dantesche, [by] O. T[OMMASINI]. Milano, etc., *G. Ricordi & C.*, [189-?]. 4 pts. bd. in 1 v. 4°. 1016 G 321

Musical setting of the sonnet beginning *Tanto gentile e tanto onesta pare*, of the ballata *Per una ghirlandella*, of the sonnet *Voi che portate la sembianza umile*, and of the canzone *Quantunque volte, lasso, mi rimembra*.

BOHEMIAN.

Básně lyrické. (In *Básníka díla, překlady J. VRCHLICKÉHO*. 1890-91.) See MINOR WORKS—COLLECTIONS—BOHEMIAN.

CATALAN.

[Sonnet beginning *Negli occhi porta la mia donna Amore*, translated by M. OBRADOR Y BENNASSAR.] (In Estelrich, J. L., *compiler*. *Antologia de poetas liricos italianos traducidos en verso castellano*. 1889. p. 18.)

ENGLISH.

*. An anonymous translation of the sonnet beginning *Tanto gentile e tanto onesta pare* is given by Cayley in the notes to his translation of the *Divina commedia*, vol. iv, 1855, p. 12.

[Sonnet beginning *Tanto gentile e tanto onesta pare*, translated by C. BONER.] (In Dante Alighieri's

lyrische Gedichte, Uebersetzung von C. Krafft. 1859. p. 519.)

A canzone from the Italian of Dante [beginning *Amor, che nella mente mi ragiona*, translated by C. T. BROOKS]. (In Brooks, C. T. *Poems*, original and translated; with a memoir by C. W. Wendt; selected and edited by W. P. Andrews. Boston, *Roberts Brothers*, 1885. 16°. pp. 190-193.)

1014 A 39; 2226 B 20

First published in the *Crayon*, Feb. 1858, vol. v, p. 39.

[Sonnet beginning *Tanto gentile e tanto onesta pare*, translated by Miss R. H. BUSK.] (In *Notes and queries*. Feb. 1, 1890. 7th series, vol. ix, p. 82.)

With a revised version of the same in the issue for April 12, 1890, p. 292.

From the "Vita nuova"; [sonnets beginning *A ciascun' alma presa, e gentil core and *Dek peregrini, che pensosi andate*, translated by] H. F. CARY. (In *The vision; or, Hell, Purgatory, and Paradise*, translated by H. F. Cary. 1819. Vol. i, pp. xxxiii-xxxiv, — and in later editions.)*

Reprinted in Waddington, "Sonnets of Europe," 1886, pp. 17-18.

Dante praises Beatrice; [sonnet beginning *Negli occhi porta la mia donna Amore*, translated by] T. M. COAN. (In *Lippincott's magazine*. Aug. 1874. Vol. xiv, p. 191.)

[Sonnet beginning *Negli occhi porta la mia donna Amore*, with prose translation by (N.) U. FOSCOLO.] (In Foscolo, (N.) U. *Essays on Petrarch*. 1823. p. 265.)

Dante, Petrarch, Camoens; cxxiv sonnets, translated by R. GARNETT. London, *J. Lane, etc.*, 1896. 12°. pp. xii + 147. Portrs. in title. 1014 A 135 b

p. 3. Dante, [sonnet]. pp. 5-24, the following translations from Dante (in the order given by Fraticelli):—

*A ciascun' alma presa, e gentil core.
Guido, vorrei che tu e Lapo ed io.
Cavalcando l'alt' ier per un cammino.
Spesse fiate venemmi alla mente.
Amore e 'l cor gentil sono una cosa.
Voi, Donne, che pietoso atto mostrate.
Io mi sentii svegliar dentro allo core.
Tanto gentile e tanto onesta pare.
Vede perfettamente ogni salute.
O dolci rime che parlando andate.
Dagli occhi mia Donna si muove.
Era venuta nella mente mia.
Videro gli occhi miei quanta pietate.
L'amaro lagrimar che voi faceste.
Gentil pensiero, che parla di vui.
Lasso! per forza de' molti sospiri.
Dek peregrini, che pensosi andate.
Se vedi gli occhi miei di pianger vaghi
Per quella via che la bellezza corre.
Due Donne in cima della mente mia.*

A sonnet of Dante [beginning *Tanto gentile e tanto onesta pare*, translated by R. W. GILDER]. (In Gilder, R. W. *Lyrics*. 2d ed. N[ew] Y[ork], *The Century Co.*, (cop. 1887). 12°. p. 122.)

1014 A 137 b

— Same. (In Gilder, R. W. *Five books of song*. New York, *The Century Co.*, 1894. 12°. p. 129.) 2242 A 52

Four sonnets from "La vita nuova," [translated by Miss L. I. GUINEY]. (In Guiney, Miss L. I. *The white sail, and other poems*. Boston, *Ticknor & Co.*, (cop. 1887). 16°. pp. 145-148.) 1014 A 138 b

Beginning *Io mi sentii svegliar dentro allo core; Tanto gentile e tanto onesta pare; Era venuta nella mente mia; and Dek peregrini, che pensosi andate.*

Inserted is an autograph letter from the translator, accompanied by a ms. version of the following sonnet, differing from the published reading.

The young Dante to the lady at the window; [sonnet beginning *Color d'amore, e di pietà sembianti,*

translated by] L. I. G[UINEY]. (*In the Critic*. Aug. 10, 1895. Vol. xxvii, p. 92.)

— [Same.] [Boston, 1895.]

Clipping from the *Boston Transcript*, Aug. 15, 1895, in Dante scrap-book, i, p. 194.

A Guido Cavalcanti [sonnet beginning *Guido, vorrei che tu e Lapo ed io*]. — Imitation, [by W. HAYLEY]. *Ital. and Eng.* (*In Hayley, W. An essay on epic poetry*. London, J. Dodsley, 1782. 4°. pp. 170-171.) 1014 G 12

Reprinted by Cary among the notes to *Inf.* x in his translation of the *Divina commedia*, 1819, vol. i, p. 84, and numerous later editions; also by Krafft in his German translation of the *Lyrische Gedichte*, 1859, p. 521.

Ballata x [beginning *Voi che sapete ragionare d'amore*]. — First canzone of the "Vita nuova" [beginning *Donne, ch' avete intelletto d'amore*]. [Translated by Miss K. HILLARD.] (*In The banquet*, translated by K. Hillard. 1889. pp. 130-133.)

From the "Vita nuova"; [sonnet beginning *Oltre la spera, che più largu gira*, translated by] J. R. LOWELL. (*In Waddington, S., compiler. The sonnets of Europe*. 1886. p. 19.)

From Lowell's essay on Dante.

Canzoniere, including the poems of the Vita nuova and Convito, translated by C. LYELL. *Ital. and Eng.* London, J. Murray, 1835. 12°. pp. xxxvi + 466 + (1). *Frontisp.* 1014 A 127

With translator's autograph. Inserted is a silhouette of the translator.

p. v. To Miss Elizabeth Winthrop, [dedicatory sonnet]; pp. vii-ix, Preface; p. x, *Amore*; pp. xi-xxvii, Introduction; pp. xxviii-xxxii, Analysis of the Vita nuova; pp. 1-87, Poems of the Vita nuova; pp. 89-119, Canzoni of the Convito; pp. 121-136, Synopsis and references; pp. 137-145, Canzoniere; pp. 147-166, Appendix [including sonnets addressed to Dante by Dante da Maiano and Cino da Pistoia, Buonarroti's two sonnets on Dante, with translations, the "Ristretto della Divina commedia" published by Crescimbeni, and the description of Dante's personal appearance, beginning *Per il nostro Dante di mezza statura*, found in many MSS]. *At end*, 1 p., To Eliza, [sonnet].

Frontispiece: — Engraving of a medal dated 1829, "ex nomismate Ant. Fabria," bearing on its obverse an outline of the cenotaph in the church of Santa Croce, Florence, and on its reverse the profile of Dante. "Ferd. Moutier del. P. Lasinius scul."

— Same. London, J. Bohn, 1840. 12°. pp. xxxvi + 466 + (1). 1014 A 128

Reissue of the preceding ed., without the frontispiece.

Lyrical poems, including the poems of the Vita nuova and Convito, translated by C. LYELL. London, W. Smith, 1845. 16°. pp. xxxiv + (1) + 144. *Port.* 1011 D 51

pp. v-vii, Preface; pp. viii-xviii, On the amatory language of the early Italian poets; pp. xix-xxiii, Analysis of the Vita nuova; pp. xxiv-xxxiv, Analysis of the Convito. pp. 121-139, Notes and illustrations.

Portrait: — Lithograph. "From a cast taken after Death at Ravenna, A.D. 1321. Day & Haghe, lithrs."

— Same. London, W. Smith, 1845. 1. 8°. pp. xvi + 48. *Port.* 1014 A 129

Bd. with a number of miscellaneous works.

Portrait: — Lithograph; same as in preceding ed.

[Ballata, canzoni and sonnets, translated by T. MARTIN. (*In The Vita nuova*, translated by T. Martin.] 1862, — and in later editions.)

Beginning (in the order translated): —

*Se 'l bel aspetto non mi fosse tolto.
La dispietata mente, che pur mira.
Dagli occhi della mia Donna si muove.
Io maledico il dì ch'io vidi in prima.
Io son sì vago della bella luce.
Poichè, sguardando, il cor feriste in tanto.
E' m'incresce di me sì malamente.
Di donne io vedi una gentile schiera.
Voi, Donne, che pietoso atto mostrate.
Dreh nuvoletta, che in ombra d'Amore.
Morte, poich'io non trovo a cui mi doglia.
Io mi credevo del tutto esser partito.*

[Sonnets beginning *Guido, vorrei che tu e Lapo ed io* and *Di donne io vidi una gentile schiera*, translated by C. E. NORTON.] (*In The new life*, translated by C. E. Norton. 1867. pp. 124-125. — Same. 1892. pp. 145-147.)

[Canzone beginning *Voi che intendendo il terzo ciel movete*, translated by C. E. NORTON.] (*In The new life*, translated by C. E. Norton. 1892. pp. 108-110.)

[Canzoni beginning *Donne, ch' avete intelletto d'amore*, *Si lungamente m'ha tenuto Amore*, and *Gli occhi dolenti per pietà del core*, translated by Mrs. M. O. W. OLIPHANT.] (*In Oliphant, Mrs. M. O. W. Dante*. 1877. pp. 33-35, 40-41, 44-45. — Same. 1887.)

A sonnet translated from Dante's *Tanto gentil* — [by] J. S. P. [Oxford, 1896.]

Clipping from the *Oxford magazine*, Oct. 28, 1896, vol. xv, p. 32, in Dante scrap-book, i, p. 151.

Sonnet xiii from the Vita nuova, [beginning *Tanto gentile e tanto onesta pare*, translated by] T. W. PARSONS. [New York, 1869.]

Clipping from the *Catholic world*, Jan. 1869, vol. viii, p. 545, in Dante scrap-book, i, p. 148.

— Same; [revised]. (*In Parsons, T. W. The old house at Sudbury*. Cambridge, John Wilson and Son, 1870. 8°. p. 86.) 2226 E 87

With author's autograph.

— Same. (*In Waddington, S., compiler. The sonnets of Europe*. 1886. p. 14.)

— Same. (*In the Nation*. Dec. 8, 1892. Vol. lv, p. 431.)

— Same. (*In Parsons, T. W. Poems*. Boston, Houghton, Mifflin and Co., 1893. sm. 8°. p. 219.) 1019 C 221

[Sonnet beginning *Tanto gentile e tanto onesta pare*, translated by C. K. PAUL.] (*In Waddington, S., compiler. The sonnets of Europe*. 1886. p. 247.)

Minor poems, [translated by W. PIKE]. (*In Translations from Dante, Petrarch, Michael Angelo and Vittoria Colonna*, [by W. Pike]. London, C. K. Paul, 1879. 16°. pp. 95-110.) 1013 A 160

Canzoni beginning *Tre donne intorno al cor mi son venute; O patria, degna di trionfal fama*, and sonnets beginning *Guido, vorrei che tu e Lapo ed io; Amore e 'l core gentili sono una cosa; Io mi sentii svegliar dentro allo core; Tanto gentile e tanto onesta pare; Gentil pensiero, che parla di vui; Se vedi gli occhi miei di pianger vaghi*, and *Io mi credevo del tutto esser partito*. That of *Gentil pensiero* is reprinted in Waddington's "Sonnets of Europe," 1886, p. 10.

[Sonnets beginning *A ciascun' alma presa, e gentil core, Se 'l bello aspetto non mi fosse tolto, Due Donne in cima della mente mia*, translated by G. PINCHERLE.] *Ital. and Eng.* (*In Pincherle, G. In omaggio a Dante: Dante's memorial*. 1865. pp. 4-9.)

Canzoniere. (*In The Commedia and Canzoniere; a new translation by E. H. PLUMPTRE*. 1886-87. Vol. ii, pp. 197-341. — Same. 1887-88.)

Dalla Vita nuova; [translations by M. PORRINI, C. BIFFI, L. FONTANA, R. RONCO, M. TOSCANO, and I. FARINI]. *Ital. and Eng.* (*In Saggi letterari delle alunne del R. Istituto dell S.S. Annunziata*, 1890. pp. 89-95)

In prose. Sonnets beginning *A ciascun' alma presa e gentil core; Negli occhi porta la mia donna Amore; Tanto gentile e tanto onesta pare; Vede perfettamente ogni salute; Deh peregrini, che pensosi andate*, and the closing paragraph of the Vita nuova.

The early Italian poets, from Ciullo d'Alcamo to Dante Alighieri (1100-1300) in the original metres; together with Dante's Vita nuova. Translated by D. G. ROSSETTI. London, Smith, Elder and Co., 1861. 16°. pp. xxxvi + 464 + (1). 1014 A 130

pp. vii-xii, Preface: pp. 1-186, Poets chiefly before Dante; pp. 187-436, Dante and his circle: pp. 437-451, Appendix.
"My wish has been to give a full and truthful view of early Italian poetry; not to make it appear to consist only of certain elements to the exclusion of others equally belonging to it."—p. ix.

Dante and his circle, with the Italian poets preceding him (1100-1300); a collection of lyrics edited and translated in the original metres by D. G. ROSSETTI. Revised and re-arranged ed. London, *Ellis and White*, 1874. sm. 8°. pp. xxii + (1) + 468. 1014 A 131

pp. vii-xii, Preface to the first edition (1861).
Part i, Dante's Vita nuova, etc. — Poets of Dante's circle.
Part ii, Poets chiefly before Dante.
"In re-entitling and re-arranging this book . . . my object has been to make more evident at a first glance its important relation to Dante." — *Advertisement*.

— *Same*. Boston, *Roberts Brothers*, 1887. sm. 8°. pp. xviii + (1) + 301. 1014 A 132

— *Same*. (*In Rossetti*, D. G. Collected works, edited with preface and notes by W. M. Rossetti London, *Ellis and Scrutton*, 1886. sm. 8°. Vol. ii. — *Same*. London, *Ellis and Elvey*, 1890.)

1842 R 652; 1014 A 135

— *Same*. New ed., with preface by W. M. Rossetti. London, *Ellis and Elvey*, 1892. sm. 8°. pp. xl + 403. 1014 A 133

Reissue from preceding.

Fairer than morning. Beatrice; English version [of sonnet beginning *Tanto gentile e tanto onesta pare*] by C. J. ROWE. Music by C. Pinsuti. See RIME SET TO MUSIC.

Tanto gentile e tanto onesta pare [translated by G. W. RUSDEN]. (*In* Rusden, G. W. Translations and fragments. London, [1876?]. 8°. p. 5.)

1014 A 136 b

Inserted is an autograph letter from the translator.

— *Same*. [London, 1890.]

Signed G. W. R. Clipping from the *Spectator*, Aug. 2, 1890, vol. lxx, p. 149, in Dante: scrap-book, i, p. 150.

[Sonnet beginning *Guido, vorrei che tu e Lapo ed io*, translated by P. B. SHELLEY.] (*In* Shelley, P. B. Poetical works, edited by Mrs. Shelley. London, *E. Moxon*, 1857. 16°. Vol. iii, p. 335. — Poetical works, with notes by W. M. Rossetti. London, *E. Moxon, Son & Co.*, 1870. sm. 8°. Vol. ii, p. 459. — Poetical works, edited by H. B. Forman. London, *Reeves and Turner*, 1882. 8°. Vol. i, pp. 57-58. — Poetical works, edited by E. Dowden. London, *Macmillan and Co.*, 1890. sm. 8°. p. 637. — Complete poetical works, edited by G. E. Woodberry. Boston, etc., *Houghton, Mifflin and Co.*, 1892. sm. 8°. Vol. iv, pp. 196-197.) 1821 D 13; 1821 E 12; 1821 D 72; 11 E 11; 1821 E 4

Also given in Waddington's "Sonnets of Europe," 1886, p. 7.

The first canzone of the Convito [beginning *Voi che intendendo il terzo ciel movete*, translated by P. B. SHELLEY]. (*In* Shelley, P. B. Poetical works, with notes by W. M. Rossetti. 1870. Vol. ii, pp. 459-461. — Poetical works, edited by H. B. Forman. 1882. Vol. iv, pp. 239-241. — Poetical works, edited by E. Dowden. 1890. pp. 63-639. — Complete poetical works, edited by G. E. Woodberry. 1892. Vol. iv, pp. 197-199.) 1821 E 12; 1821 D 75; 11 E 11; 1821 E 4

Published by R. Garnett in his "Relics of Shelley." The fifth stanza was printed as an introduction to "Epipsychidion" in 1821.

Fragment adapted [by P. B. SHELLEY] from the Vita nuova. (*In* Shelley, P. B. Poetical works, edited by H. B. Forman. 1882. Vol. iv, p. 247. — Poetical works, edited by E. Dowden. 1890. p.

640 — Complete poetical works, edited by G. E. Woodberry. 1892. Vol. iv, p. 196.)

1821 D 75; 11 E 11; 1821 E 4

The original lines are the three final ones of the sonnet beginning *Negli occhi porta la mia donna Amore*.

"Said to have been scratched by Shelley on a window-pane at a house wherein he lodged while staying in London." — Forman.

[Sonnet beginning *Guido, vorrei che tu e Lapo ed io*, translated by W. STOKES.] (*In* Fraser's magazine. Jan. 1857. Vol. lv, pp. 26-27.)

In an article on "Tuscan proverbs." Reprinted, with some changes, in Martin's translation of the Vita nuova, 1862, pp. 88-89, the reissue of 1864, and revised ed. of 1893, p. 103.

From Dante; [ballata beginning *Poiché sazior non posso gli occhi miei*, translated by J. E. TAYLOR]. (*In* Taylor, J. E. Michael Angelo considered as a philosophic poet. 1852. p. 150.)

[Sonnets, translated by C. TOMLINSON]. (*In* Tomlinson, C. The sonnet, its origin, structure, and place in poetry. 1874. pp. 6-7, 46-47, 50-51, 53, 64.)

Beginning —

Negli occhi porta la mia donna Amore.

Due Donne in cima della mente mia.

Nulla mi parrà mai più crudel cosa.

Di donne io vidi una gentile schiera.

Vede perfettamente ogni salute.

Tanto gentile e tanto onesta pare.

All but the second and third are reprinted in Tomlinson's

"Dante, Beatrice, and the Divine comedy," 1894, pp. 44-45,

48-49, 55-56.

[Sonnet beginning *Due Donne in cima della mente mia*, translated by S. WADDINGTON]. (*In* Waddington, S., compiler. The sonnets of Europe. 1886. p. 247.)

Guido, vorrei che tu e Lapo ed io, [translated by R. H. WILDF]. (*In* Koch, T. W. Dante in America. 1896 [1897]. p. 25.)

From Wilde's inedited work on the Italian lyric poets.

FRENCH.

Un sonnet du Dante [beginning *Tanto gentile e tanto onesta pare*], traduit par F. ANTONY. [Florence, 1884.] 1. 8°. p. (1). 1014 A 137

"Revue internationale, 10 mars, 1884, tom. i," p. 916.

Sonnet sur Béatrice [beginning *Tanto gentile e tanto onesta pare*, translated by G. CHATENET]. (*In* Chatenet, G. Études sur les poètes italiens. 1892. p. 45.)

Chansons, [translated by E. J. DELÉCLUZE]. *Ital. and French*. (*In* Delécluze, E. J. Dante Alighieri, ou la poésie amoureuse. 1854. Tom. ii, pp. 285-388.)

Nineteen canzoni translated in prose. pp. 389-437, Observations sur les chansons de Dante.

Rimes: sonnets, canzoni et ballades; traduction de F. FERTIAULT, précédée d'une étude littéraire et suivie de notes et commentaires. 2^e éd. Paris, *V. Lecou*, 1854. 12°. pp. 324. (Complément des Œuvres poétiques de Dante Alighieri.) 1014 A 136

In prose.

p. 7. A Dante, sur Béatrice, [sonnet]: pp. 9-32, Quelques mots sur cette traduction. pp. 219-303, Notes.

[Sonnet beginning *Tanto gentile e tanto onesta pare*, translated by M. MONNIER.] (*In* Monnier, M. La renaissance de Dante à Luther. 1884. p. 24.)

In prose.

Béatrix; [sonnet beginning *Tanto gentile e tanto onesta pare*]. (*In* TOPIN, H., translator. Choix de sonnets. 1882. p. 3.)

* * * See also Chabanon, M. P. G. de. Imitation de la chanson [beginning *Gli occhi dolenti per pietà del core*]. *Ital. and French*. (*In* his Vie du Dante. 1773. pp. 101-102.)

Sainte Beuve, C. A. A mon ami Antony Deschamps. 1803.

GERMAN.

[Sonnet beginning *Tanto gentile e tanto onesta pare*, translated by M. CARRIERE.] (*In Carriere, M. Dante.* 1880.)

[Sonnet beginning *Io mi sentii svegliar dentro allo core*, and canzone beginning *Così nel mio parlar voglio esser aspro*, translated by H. GRIMM.] (*In Grimm, H. Fiorenza; Anmerkungen zu einigen Gedichten Dante's und Michelangelo's.* 1881.—*Same.* 1882.)

Sonett [beginning *Tanto gentile e tanto onesta pare*] für eine Singstimme mit Piano, componirt von H. von Bülow. Text deutsch [by J. C. GRÜNBAUM] u. italienisch. See RIME SET TO MUSIC.

[Ballata beginning *O voi, che per la via d'Amor passate*, and sonnet beginning *Col' altre donne mia vista gabbate*, translated by P. HEYSE.] (*In Dante Alighieri's lyrische Gedichte, Uebersetzung von C. Krafft.* 1859. pp. 515-516.)

Dante. (*In HOFFINGER, J. VON, translator. Kronen aus Italiens Dichterwalde.* 1868. pp. 99-152.)

pp. 103-114, Canzone [i-iii] des Convito; pp. 115-118, An die Vaterstadt, Canzone [beginning *O patria, degna di trionfal famai*]; pp. 118-122, Sonette [beginning *Gentil pensiero, che parla di voi*; *Se vedi gli occhi miei di pianger vaghi*; *Per quella via che la bellezza corre*; *Due Donne in cima della mente mia*; *Nulla mi porrà mai più crudel cosa*; *Lo Re, che merita i suoi servi a ristoro*]; pp. 122-126, Die drei Frauen, Canzone [beginning *Tre donne intorno al cor mi son venute*]; pp. 126-127, Auf den Tod Beatrice's, Canzone [beginning *Quantunque volte, lasso! mi rimembra*]; pp. 127-130, Auf den Tod derselben, Canzone [beginning *Gli occhi dolenti per pietà del core*]; pp. 130-152, Poetische Nachbildung der Busapsalmen.

Lyrische Gedichte, italienisch und deutsch, herausgegeben von K. L. KANNEGIESSER [in collaboration with K. WITTE and W. VON LÜDEMANN]. *Ital. and German.* Leipzig, F. A. Brockhaus, 1827. 8°. pp. x + 489 + (3). 1014 A 139

The translations by Witte and Lüdemann are signed respectively "W" and "L."

pp. v-x, Vorrede; pp. 1-10, Erläuterung der aus der Vita nuova entlehnten Gedichte Dante's, [by W. von Lüdemann]; pp. 11-95, Gedichte aus der Vita nuova; pp. 97-239, Canzonen; pp. 241-261, Ballaten; pp. 263-349, Sonette; pp. 351-355, Epigramme; pp. 357-370, Über die Echtheit, Bedeutung und Anordnung der lyrischen Gedichte die Dante beigelegt werden, von K. Witte; pp. 391-489, Anmerkungen, von K. Witte.

Lyrische Gedichte; übersetzt und erklärt von K. L. KANNEGIESSER, [W. VON LÜDEMANN] und K. WITTE. 2^e vermehrte und verbesserte Aufl. Leipzig, F. A. Brockhaus, 1842. 2 v. bd. in 1. 12°. 1014 A 140

The translations by Witte and Lüdemann are signed respectively "W" and "L."

I, pp. vii-xix, Vorrede; pp. 1-44, Gedichte aus der Vita nuova; pp. 45-119, Canzonen; pp. 121-135, Ballaten; pp. 137-196, Sonette; pp. 197-199, Epigramme; pp. 201-232, Die Buspsalme und der Glaube; pp. 233-252, Eklogen.

II, pp. iii-lxxxii, Bibliographisch-kritische Einleitung; pp. 1-240, Anmerkungen, von K. Witte [with unrhymed translations of a number of the poems].

Lyrische Gedichte und poetischer Briefwechsel; Text, Uebersetzung und Erklärung, von C. KRAFFT. Regensburg, Montag & Weiss, 1859. sq. 16°. pp. xvi + 521 + (1). 1014 A 141

p. iii, An Dante, [sonnet]; pp. v-xii, Vorwort; pp. 1-83, Erstes Buch, Gedichte aus dem Neuen Leben; pp. 85-229, Zweites Buch, Canzonen; pp. 231-295, Drittes Buch, Ballaten und Sonette; pp. 296-320, Anhang: Gedichte von zweifelhafter Aechtheit; pp. 331-361, Viertes Buch, Poetischer Briefwechsel Dantes mit Giovanni di Virgilio; pp. 363-487, Anmerkungen; pp. 488-513, Ueber Dante's allegorische Auslegung seiner Canzonen; pp. 514-518, Gereimte Uebersetzungen [by Krafft, Heyse, Rupertii, Schlegel and Schnakenburg]; pp. 519-521, Englische Uebersetzungen [by Boner, Cary, and Hayley].

[Sonnet beginning *Tanto gentile e tanto onesta pare*.] *Ital. and German.* (*In LIPPERT VON GRANBERG, Mme. J., translator. Unter Ausonia's Him-*

mel; Lieder, metrisch ins Italienische übersetzt mit deutschem Originaltext. Rom, Forzani und C., 1894. 8°. pp. 154-155. 1014 A 142 b

Has also Italian t-p. With translator's autograph.

[Sonnet beginning *Tanto gentile e tanto onesta pare*, translated by — RUPERTI.] (*In Dante Alighieri's lyrische Gedichte, Uebersetzung von C. Krafft.* 1859. p. 517.)

Ballate, Canzone, Sonette, [translated by A. W. VON SCHLEGEL]. (*In Schlegel, A. W. von. Sämtliche Werke, herausgegeben von E. Böcking.* Bd. iii. Leipzig, Weidmann, 1846. 12°. pp. 230-381.) 1452 A 28

Ballata beginning *Poiché s'aziar non posso gli occhi miei*, canzone beginning *Donna pietosa e di novella etate*, and the sonnets beginning *Un di si venne a me Malanconia* and *Deh peregrini, che pensosi andate*. The first is reprinted in Krafft's translation of the Lyrische Gedichte, 1859, pp. 517-518.

[Sonnet beginning *Io mi credea del tutto esser partito*, translated by J. F. SCHNAKENBURG.] (*In Dante Alighieri's lyrische Gedichte, Uebersetzung von C. Krafft.* 1859. p. 518.)

[Sonnet beginning *Tanto gentile e tanto onesta pare*, translated by K. STRECKFUSS.] (*In Göttliche Komödie, übersetzt und erläutert von K. STRECKFUSS.* 1840. pp. 33-34, — and in later editions.)

Gesammelte lyrische Gedichte. (*In Das neue Leben und die gesammelten lyrischen Gedichte, übertragen von J. WEGE.* n.d. pp. 61-116.) See MINOR WORKS — COLLECTIONS.

HUNGARIAN.

Szonettek. — Canzonék. (*In RADÓ, A., translator. Olasz költők. Budapest, Franklin-Társulat,* 1886. 16°. pp. 11-28.) 1019 C 127

Eight sonnets and four canzoni.

MILANESE DIALECT.

Un sonetto di Dante [beginning *Tanto gentile e tanto onesta pare*] in dialetto milanese. [Translated by G. SOMMI.] (*In L'illustrazione popolare.* 13 nov. 1892. Vol. xxix, p. 762.) 1019 Z 309

POLISH.

Z Dantego. (*In FALENSKI, F., pseud. FELICYAN, translator. Przekłady obcych poetów.* ii. Kraków, nakładem autora, 1892. 8°. pp. 64-68.) 1014 G 35

Twelve sonnets.

Z Dantejskich "Opere minori," przez T. ZIEMBE. *Ital. and Polish.* [We Lwowie, 1892.] 3 pts. bd. in 1 v. 8°. 1013 A 65

"Przewodnik naukowy i literacki, kwiecień-czerwiec, 1892, tom. xx," pp. 355-361, 463-467, 549-553.

Fourteen sonnets and a part of the Professione di fede.

PROVENÇAL.

Canzone di Dante rivolta in romano provençale [by G. PERTICARI]. *Ital. and Provençal.* (*In Perticari, G. Dell'amor patrio di Dante e del suo libro intorno il volgare eloquio.* 1817-24. pp. 198-199, — and in later editions.)

First twenty lines of the ballata beginning *Fresca rosa novella*.

SPANISH.

Ballata [beginning] *Deh nuvoletta, che in ombra d'Amore*, [translated by] E. ALZAMORA. (*In Estelrich, J. L., compiler. Antología de poetas líricos italianos traducidos en verso castellano.* 1889. pp. 19-20.)

Soneto [beginning] *Deh peregrini, che pensosi andate*, [translated by] C. CORONADO. (*In same.* p. 669.)

Balata.—Sonetos. [Translated by] J. L. ESTELRICH. [Palma de Mallorca, 1890-91.] 4 pts. bd. in 1 v. 8°. 1014 G 78

"El Ateneo, 1890-91, año i, núm. 10, año ii, núm. 13-16." Lacks all before and after.

The ballata is that beginning *Ballata, io v'ò che tu ritrovi Amore*, and the sonnets those beginning *Ciò che m' incontra, nella mente more*; *Spesse fiate vengonmi alla mente*; *Amore e 'l cor gentil sono una cosa*; *Negli occhi porta la mia donna Amore*; *Voi, che portate la sembianza umile*; *Se' tu colui, c' hai trattato sovente*; *Io mi sentii svegliar dentro allo core*; *Vede perfettamente ogni salute*; *Venite a intender li sospiri miei*; *Era venuta nella mente mia*, and the fragment of a canzone beginning *Si lungamente m' ha tenuto Amore*.

Canción [beginning] *O patria, degna di trionfalfama*, [translated by] J. L. ESTELRICH. (*In Estelrich, J. L., compiler. Antologia de poetas líricos italianos traducidos en verso castellano. 1889. pp. 15-17.*)

Soneto [beginning *Tanto gentile e tanto onesta pare*, [translated by] M. MILÁ Y FONTANALS.] (*In same. p. 18.*)

Reprinted in Milá y Fontanals' "Dante: biografía," etc. 1892, which see.

[Sonnet beginning *Due Donne in cima della mente mia*, translated by J. L. PONS.] (*In same. p. 19.*)

VITA NUOVA.

Manuscript.

1513. *Begin*: Incomincia la Vita nova di Dante Aldighieri fiorentino per la sua Beatrice et scritta per Ia. Ant. Benalio trivigiano in Roma negli ann. de la Chris. sal. M.D.XIII nel primo ann. del pont. di Leone X. sm. 8°. pp. 148. MSS D 51

The above title is found on the verso of the first leaf: on the recto of the same is written in a modern hand the contents of the volume, as follows:—

1. Vita nova di Dante Alighieri Fiorentino.
2. Canzoni XIV dell' istesso.
3. Canzoni di Guido di Messer Cavalcante [sic].
4. Canzoni e Sonetti di Messer Cino da Pistoia.
5. Canzoni di Gittone d' Arezzo.
6. Argomento in 73 terzetti della pma parte della Commedia di Dante intitolata l' Inferno.

But the actual contents of the volume are: pp. 3-50, [Vita nuova]; pp. 51-84, Canzoni di Dante [beginning, with accents here supplied, *Così nel mio parlar voglio esser aspro: l'oi che intendendo il terzo ciel mouete; Amor che nella mente mi ragiona; Amor che moui tua virtù dal cielo; Io sento sì d' amor la gran possanza; Al poco giorno & al gran cerchio d' ombra; Amor tu uadi ben che questa donna; Io son uenuto al punto della rota; E' m' incresce di me sì malamente; La dispietata mente che pur mira; l'oi che sapete ragionar d' amore; Tre donne intorno al cor mi son venute; Amor da che conueni pur ch' io mi doglia; Poscia che amor del tutto m' ha lasciato*]; followed by the sonnets beginning *O dolci rime che parlando andate*; *E' non è regno di sì forti nocchi*; *Ben dico certo che non è riparo*, by Cino da Pistoia; *Io son sì uagho della bella luce; Nelle man nostre dolce donna mia*, by Cino da Pistoia; *Chi guarderà giamai senza paura; Degli occhi della mia donna si moue*]; pp. 85-8, Canzoni di Guido di M. Cavalcante; pp. 99-125, Canzoni et sonetti di M. Cino da Pistoia; pp. 126-129, Canzoni di Guido Gvinicelli bolognese; pp. 129-136, Canzoni di Gittone d' Arezzo; pp. 139-148, Argomento super tota prima parte Comedia Dantis Alighieri Fiorentini cui titulus Inferni, [by Giovanni Boccaccio; written in a later hand than the fore part of the MS.].

At the end are 37 blank pp., followed by one page on which is written in a late hand an analysis of theories as to why Dante inserted in the text of the Vita nuova the explanations of the poems therein contained.

The MS. belonged to Michele Cavaleri of Milan, into whose possession it came in 1858. Entered as no. 219 in Esposizione dantesca: cataloghi, i, codici e documenti, [1895], p. 95. Colored for Beck's edition of the Vita nova, 1896, and described in the same, p. xl.

Editions.

*. The Vita nuova is also contained in the editions of Dante's complete works published at Venice in 1757-58, 1760, 1772, 1793, Florence 1830-41, Trent 1870, and Oxford 1894; and with one or more of the minor works in the collections of the latter published in Florence 1723, Venice 1741, Chemnitz 1810, Florence 1834-40, Leghorn 1842-50, Naples 1855, Florence 1856-57, 1861-62, 1868, Milan 1883, Florence 1885, 1887-93, Milan 1888, Florence 1888, and Rome 1888.

1576. Vita nuova di Dante Alighieri; con xv canzonze del medesimo, e la vita di esso Dante scritta da Giovanni Boccaccio. Firenze, B. Sermartelli, 1576. sm. 8°. pp. (5) + 116 + (4) + 80. Orn. 1013 A 3

First edition of the Vita nuova. Boccaccio's life of Dante has separate pagination and t.-p., "Origine, vita, stvdii e costumi del chiarissimo Dante Alighieri. . ."

Begins with a dedicatory letter to Bartolommeo Panciatichi, 4 pp., in which Sermartelli says: "Havendoci Messer Niccolò Carducci . . . accomodato d' vn' operetta del famosissimo poeta, e teologo Dante Alighieri, intitolata Vita nuova, da esso Dante, e da altri riputata di non piccol valore; ho voluto per mezzo delle nostre stampe farne partecipi gli studiosi." From this it is impossible to say whether Carducci or Sermartelli prepared the MS. for the press.

"In ogni modo bisognerà supporre che l' editore, quale dei due che si fosse, si sia servito di un codice mancante delle divisioni. Un' altra particolarità di questa edizione si è, che le lodi dati dall' autore alla sua Beatrice in termini che, da Cristiani, siamo avvezzi di adoperare per cose sacre o divine, vi sono omesse oppure cambiate con altre meno eccessive. . . Leggendo nella dedica che la Vita nuova sia una di quelle composizioni antiche, 'le quali ne migliorano, ne pareggiare si possono,' si crederebbe che l' editore non abbia avuto l' ardire di riformare in tal modo l' opera del sommo Alighieri. Considerando però che una scrupolosità così meschina non era di certo sul fare del trecento, oppure del quattrocento, ma bensì su quello dei tempi che seguirono di presso il Concilio di Trento, mi sembra poco meno che certo, che con queste mutazioni il Sermartelli abbia voluto difendere la povera Vita nuova dalle censure del Santo Ufficio." — Witte, *Edizioni della Vita nuova*, 1876.

1723. Vita nuova. (*In Prose di Dante Alighieri e di Gio. Boccacci, [edited by] A. M. BISCIONI]. 1723.*) See MINOR WORKS—COLLECTIONS.

The text was the foundation of many later editions. "Um einen möglichst correcten Text herzustellen, verglich der gelehrte Herausgeber nicht weniger als sieben Handschriften. Doch scheint er bei seiner Arbeit kaum von bestimmten kritischen Grundsätzen geleitet worden zu sein. Natürlich theilte er keinen kritischen Apparat mit, so dass der Leser weder erfährt wie die verglichenen Handschriften lesen, noch auch in der Lage sich befindet die Motive zu beurtheilen welche die Wahl des Herausgebers bestimmten." — Scartazzini, *Dante's Vita nuova*, 1873.

1827. Vita nuova, ridotta a lezione migliore, [by G. G. TRIVULZIO]. Milano, Pogliani, 1827. 8°. pp. (125). 1014 A 158

60 copies printed. pp. v-xvii. Gli editori; 1 p., Codici trivulziani della Vita nuova che hanno servito per la presente edizione. *At end*, 14 pp., Emendazioni ed aggiunte alla nuova edizione del Convito, Milano, 1826, pel Pogliani.

"Le note interpretative aggiunte a quelle del Biscioni sono rare, ma succose, e ricche di bella erudizione." — Witte, *Edizioni della Vita nuova*, 1876.

1829. Vita nova, secondo la lezione di un codice inedito del secolo xv, [edited by O. MACHIRELLI and L. C. FERRUCCI]. Pesaro, Nobili, 1829. 8°. pp. 86. *Port. in title.* 1014 A 157

The explanations of the poems are printed in red. Without preface or notes.

— *Same.* Colle varianti dell' edizioni più accreditate. Pesaro, Nobili, 1829. 8°. pp. viii + 74 + (1). 1014 A 157 b

pp. v-viii. Gli editori
The editions referred to are those of 1576, 1723, 1827.

1840. Vita nuova. (*In [Carrer, L.], compiler. Autori che ragionano di sé. Venezia, co' tipi del gondoliere, 1840. 16°. pp. 1-73.*) 1014 A 159

The text is reprinted from the Milan ed. of 1827.

1843. Vita nuova, edizione xvi, a corretta lezione ridotta mediante il riscontro di codici inediti e con illustrazioni e note di diversi, per cura di A. TORRI. Livorno, P. Lannini, 1843. 8°. pp. cv + 160. 1018 C 317

"Edizione di 150 esemplari." In volume lettered "Miscellanea dantesca."

pp. vii-xxvi, Introduzione; pp. xxvii-ci, Preliminari [giving the prefaces of the editions of 1576, 1723, 1827, 1829, 1830, 1840, a supposititious ballata and extracts from numerous writers on Dante]; pp. cii-cv, Indice bibliografico delle stampe e dei codici MSS. che hanno servito per la presente edizione della Vita nuova.

"Il 'riscontro di codici inediti' fu limitatissimo. . . . Il testo è distribuito in così detti 'paragrafi' numerati, numerazione ritenuta da tutti i seguenti editori. Le divisioni stanno al giusto luogo, ma in carattere corsivo. Le note tanto critiche che illustrative sono in gran numero. L'indicazione delle varianti è qualche volta erronea." — Witte, *Edizioni della Vita nuova*, 1876.

Also issued as vol. i of Torri's ed. of Dante's Prose e poesie liriche, 1842-50.

1846. See *English*. The early life, [translated] by J. GARROW. *Ital. and Eng.*

1855. La vita nuova, [edited by A. GOTTI]. Firenze, *F. Le Monnier*, 1855. 16°. pp. 75.

1014 A 161 a
p. 5, prefatory note, signed "A. G."

1856. La vita nuova, col commento di P. I. FRATICELLI e con giunta di note di F. PRUDENZANO. Napoli, *Tip. delle belle arti*, 1856. 16°. pp. vii + 153. (Letteratura monumentale. I.) 1014 A 161 c

pp. v-vii, A cultori delle italiane lettere, [by F. Prudenzeno]; pp. 3-49, [Dissertazione sulla Vita nuova, by P. J. Fraticelli].

1856. La vita nuova, [edited by A. GOTTI]. 2^a ed. Firenze, *F. Le Monnier*, 1856. 16°. pp. 75.

1014 A 161 b
p. [5], A F. S. Orlandini, [prefatory letter by A. Gotti].

1859. La vita nuova, [edited by A. GOTTI]. 3^a ed. Firenze, *F. Le Monnier*, 1859. 16°. pp. 75.

1014 A 160

Reissue of the ed. of 1856.

1864. La vita nuova. Milano, *M. Guigoni*, 1864. 16°. pp. 64. (Biblioteca delle famiglie.)

1014 A 161 d

pp. 5-7, Avvertenza, [passage on the Vita nuova from P. Emiliani Giudici's "Storia della letteratura italiana"].

1865. La vita nuova, [edited by L. Pizzo]. Venezia, *Antonelli*, 1865. 4°. pp. xvi + 162 + (1). *Frontisp.* 1014 G 51

"All' inclito municipio di Firenze nel sesto centenario natalizio dell' altissimo poeta questa edizione commemorativa coll' universo mondo civile festeggiando dedica A. Antonelli."

pp. ix-xvi, [Prefazione]; pp. 101-133, Varianti offerte dal codice marciano n. cxi cl. ix mss. ital.; pp. 135-162, Notizie bibliografiche della Vita nuova.

Frontispiece: — Engraving. Dante and Beatrice. "Ary Scheffer dip. G. Bernasconi inc."

1872. La vita nuova, riscontrata su codici e stampe; preceduta da uno studio su Beatrice e seguita da illustrazioni per cura di A. D' ANCONA. Pisa, *fratelli Nistri*, 1872. 4°. pp. lx + 128. *Frontisp.* 1014 G 50

pp. vii-xvii, Avvertenza; pp. xix-lx, La Beatrice, studio. pp. 57-125, Annotazioni; pp. 127-128, Licenza.

"Il D' Ancona si associarono . . . il prof. Pio Rajna, che s' incaricò tanto di raccogliere e di disporre le varie lezioni, quanto di prescegliere quelle che gli sembrarono degne di esser introdotte nel testo, e il prof. Giosuè Carducci, al quale si deve gran parte della ricchissima giunta d' annotazioni." — Witte, *Edizioni della Vita nuova*, 1876.

Dante's explanations of the poems are printed in red at the side of the page.

Frontispiece: — Mounted photograph of a painting by the editor's brother, Vito d' Ancona.

1876. La vita nuova, ricorretta coll' ajuto di testi a penna ed illustrata da C. WITTE. Leipzig, *F. A. Brockhaus*, 1876. sm. 8°. pp. xlvii + (1) + 120. 1014 A 162

pp. vii-xxiv, Prolegomeni; pp. xxv-xxix, Codici manoscritti della Vita nuova; pp. xxx-xxxii, Testi del Canzoniere di Dante; pp. xxxiii-xi, Edizioni della Vita nuova.

1882. La vita nuova. Milano, *Guigoni*, 1882. 16°. pp. 64. (Biblioteca delle famiglie.)

1014 A 164 a

pp. 5-8, Avvertenza.
Reprint of the Milan ed. of 1864.

1882. La vita nuova, con note del prof. A. FASINI ad uso delle scuole. Torino, etc., *G. B. Paravia e Comp.*, 1882. 16°. pp. vii + 95. 1014 A 164 b
pp. v-vii, Prefazione.

1883. — *Same*. 2^a ed. Torino, etc., *G. B. Paravia e Comp.*, 1883. 16°. pp. vii + 95.

1014 A 166

Reissue of the preceding.

1883. La vita nuova, con introduzione e note di G. FIORETTO. Padova, *A. Draghi*, 1883. 16°. pp. 117. 1014 A 167

pp. 3-5, Avvertenza; p. 6, Modificazioni all' ed. del d' Ancona desunte da quella del Witte; pp. 7-32, Introduzione. pp. 115-117, Appendice.

1883. La vita nuova come principio e fondamento del poema sacro, interpretata e migliorata nel testo da G. B. GIULIANI. 3^a ed., ampliata e corretta. Firenze, *Successori Le Monnier*, 1883. sm. 8°. pp. xxiv + 188 + (1). 1014 A 165

Has half-title "Dante spiegato con Dante."

pp. v-x, [Prefazione]; pp. xi-xxiv, Del proprio stile delle rime di Dante. pp. 161-184, Dell' intima attinenza della Vita nuova col Convito e colla Divina commedia, e dell' obbligo di escludere dalla Vita nuova qualsiasi interpretazione allegorica e ogni dubbio sulla realtà di Beatrice; pp. 185-188, Sommario della Vita nuova.

1883. La vita nuova, ridotta a miglior lezione; preceduta da uno studio critico e seguita da note illustrative di A. LUCIANI. Roma, *Tip. eredi Botta*, 1883. 8°. pp. v + (1) + 249. 1014 A 168

pp. iii-v, publisher's preface, by C. Barbarisi; pp. 1-71, Della Vita nuova di Dante, studio critico. pp. 183-248, Annotazioni.

1884. La vita nova. Roma, *E. Perino*, 1884. 16°. pp. 92. (Biblioteca nova. II.) 1014 A 169 b
pp. 5-19, Prefazione, [dated 7 febb. 1884].

1884. La vita nuova, illustrata da note e preceduta da un discorso su Beatrice, per A. D' ANCONA. 2^a ed., notevolmente accresciuta ad uso delle scuole secondarie classiche e tecniche. Pisa, *Libreria Galileo*, 1884. 8°. pp. lxxxviii + 257 + (1). 1014 A 169

pp. vii-xx, Prefazione; pp. xxi-xxii, Tavola delle edizioni, dei codici e delle opere citate nelle note; pp. xxiii-lxxxviii, La Beatrice di Dante, studio.

1885. La vita nuova, con introduzione, commento e glossario di T. CASINI. Firenze, *G. C. Sansoni*, 1885. sm. 8°. pp. xxxi + 229 + (1). 1014 A 177

pp. v-vii, Prefazione; pp. viii-xxxi, Notizia sulla Vita nuova. pp. 211-214, Note per la critica del testo; pp. 215-216, Note metriche; pp. 217-224, Glossario.

1885. La vita nuova, con note e illustrazioni di P. FRATICELLI. 2^a ed. Firenze, *G. Barbèra*, 1885. sm. 8°. pp. 146 + (1). (Nuova collezione scolastica.) 1014 A 170

pp. 3-49, Dissertazione sulla Vita nuova. pp. 119-138, Altre rime spettanti alla Vita nuova; pp. 139-146, Le due prime canzoni del Convito.

1887. La vita nova. Firenze, *A. Salani*, 1887. 16°. pp. 123. *Port. in title.* 1014 A 172

pp. 3-23, Prefazione.

Reprint of the Roman ed. of 1884.

1887. La vita nova. Roma, *E. Perino*, 1887. 16°. pp. 92. (Biblioteca nova. II.) 1014 A 171

pp. 5-19, Prefazione.

Reprint of the Roman ed. of 1884.

1889. La vita nuova. Milano, *Guigoni*, 1889. 16°. pp. 64. (Biblioteca delle famiglie.) 1014 A 173

pp. 5-8, Avvertenza.

Reprint of the Milan ed. of 1864.

1890. La vita nuova. Napoli, *fratelli Tornese*, 1890. 16°. pp. 64. *Port. on cover-title.* 1014 A 174

pp. 3-6, Avvertenza.

Reprint of the Milan ed. of 1864.

1890. La vita nuova; con prefazione su Beatrice di A. GOTTI. Firenze, *G. Civelli*, 1890. f°. pp. xxxiv + 79. *Illus.* 1012 T 4

"Pubblicata in occasione del vi centenario di Beatrice Portinari."

pp. v-xxxi, La Beatrice e l'amore di Dante nella Vita nuova; pp. xxxii-xxxiv, Appendice: Testamento di Folco Portinari fondatore dello Spedale di Santa Maria Nuova di Firenze, estratto dal suo originale in cartapeccora già appresso l'abate Niccolò Bargiacchi, (estratto dal Richa, "Notizie storiche delle chiese fiorentine," tom. viii, p. 229, Firenze, 1750).

Illustrations:—(1). ["Ritratto di Dante Alighieri levato dal codice 174 strozziano della Biblioteca Laurenziana eseguito in cromolitografia su disegno del pittore C. Ciani."] (2). ["Riproduzione cromolitografica del frontispizio miniato su pergamena dal prof. Nestore Leoni, stile del secolo xv."] (3). ["Ritratto di Beatrice Portinari tolto dalla prima e seconda cantica di Dante col commento di Jacopo di Zone del fra Filippo dalla Lana di Bologna, esistente nella Biblioteca Riccardiana, eseguito in cromolitografia su disegno del pittore C. Ciani."]

1891. La vita nuova. Napoli, *D. de Feo*, 1891. 16°. pp. 64. 1014 A 175

The date on cover is 1892.

pp. 3-6. Avvertenza.

Reprint of the Milan ed. of 1864.

1892. La vita nova. Roma, *E. Perino*, 1892. 32°. pp. 127. (Biblioteca diamante. 69.) 1014 A 175 c

pp. 117-127. Poesie varie.

1892. The Vita nuova. [Edited by R. RADCLIFFE-WHITEHEAD.] London, *Chiswick Press*, 1892. 4°. pp. (8) + 104. *Photogr. ph.* 1014 A 175 b

Privately printed. With editor's autograph. Inserted is an autograph letter from the editor to W. Fiske. The text is on the right, and the notes on the left hand pages.

pp. 1-31. Introduction. pp. 175-194. Appendix, [selections from Dante's Rime, with sonnets by Guido Cavalcanti, Cino da Pistoia, Cecco Angiolieri and a canzone by Guido Guinice].

Photograph:—Of D. G. Rossetti's painting, "Beata Beatrix."

1893. La vita nuova, with notes and comments in English by N. PERINI. London, *Hachette & Co.*, 1893. sm. 8°. pp. ix + 95. 1014 A 176

pp. vii-ix. Preface. pp. 94-95. Supplementary note on the Ptolemaic system of astronomy.

1895. La vita nuova. Ashendene, *C. H. St. J. H[ornby]* ed. *E. M. S. H[ornby]*, fratello e sorella, 1895. sq. 12°. pp. xiii + (1) + 91. 1014 A 178

"Questo libro è il secondo che è uscito dalla tipografia privata di Ashendene, la quale fu fondata nel anno 1804."

50 copies printed: the above is no. 8 of 45 copies on Japanese vellum and one of 12 copies bound in limp parchment. Inserted is an autograph letter from C. H. St. J. Hornby.

pp. vii-xii. Del poeta Dante e come morio, [by G. Villani].

1896. Vita nova, kritischer Text unter Benützung von 35 bekannten Handschriften von F. BECK. München, *Piloly & Loehle*, 1896. 4°. pp. lv + 136. 1014 G 55

Inserted is an autograph letter from the editor.

pp. iii-vi. Vorrede; pp. vii-xi, introductory; pp. xii-xlviii, Handschriften; pp. xlix-lv, Ausgaben. pp. 123-133, Glossar.

— Same. [MS. copy of text] f°. 23 ff. 1014 G 56

Accompanied by a letter from the editor and a list of readings for collation with the Cornell MS. of the Vita nuova.

SELECTIONS.

(The poems of the Vita nuova, in the original and in translation, when printed apart from their context, are entered in this list under RIME.)

1841. La vita nova. (In Dante offerto all' intelligenza dei giovanetti da P. ROTONDI. 1841. pp. 41-52.) See DIVINA COMMEDIA.

1877. Visione di Dante giovinetto.—Effetti cagionati dalla vista di Beatrice.—Dante e i pellegrini. (In Puccianti, G., compiler. Antologia della prosa italiana dal secolo xiv al xviii. Firenze, *Succ. Le Monnier*, 1877. 12°. pp. 8-14.) 1014 A 163

1899. La vita nuova. (In Casini, T. Manuale di letteratura italiana ad uso dei licei. Vol. i, Appendice. Firenze, *G. C. Sansoni*, 1899. sm. 8°. pp. 81-108.) 1001 C 32

BOHEMIAN.

Nový život. (In Básniků díla, překlady J. VRCHLICKÉHO. 1890-91.) See MINOR WORKS—COLLECTIONS—BOHEMIAN.

ENGLISH.

The Vita nuova and its author; being the Vita nuova, literally translated, with notes and an introduction, by C. S. BOSWELL. London, *K. Paul, Trench, Trübner and Co.*, 1895. sm. 8°. pp. 228. 1014 A 186

pp. 1-97, Introduction.

The early life, together with the original in parallel pages, [translated] by J. GARROW. *Ital. and Eng.* Florence, *F. Le Monnier*, 1846. 12°. pp. xxii + 159. 3 *ports.* 1014 A 180

pp. v-xxii, Preface. pp. 153-159, Appendix, [text and translation of the sonnets written, in reply to the first sonnet of the Vita nuova, by Guido Cavalcanti, Cino da Pistoia and Dante da Maiano].

Portraits:—Outline engravings. "Richard del. P. Nocchi inc." DANTE. "From the portrait in the Bargello at Florence by Giotto previous to its restoration," [yet with the eye restored]. GUIDO CAVALCANTI. "From an ancient portrait in the gallery of the Uffizi at Florence." BEATRICE. Apparently from a marble.

The Vita nuova, translated, with an introduction and notes, by T. MARTIN. London, *Parker, Son, and Bourn*, 1862. sm. 8°. pp. lviii + (1) + 120. *Port.* 1014 A 181

p. v. To my wife. [dedicatory sonnet]; pp. vii-lviii, Introduction. pp. 77-120, Notes and illustrations, [including translations of a number of poems from Dante's Canzoniere, the sonnets, written in reply to the first sonnet of the Vita nuova, by Guido Cavalcanti, Cino da Pistoia and Dante da Maiano, and the poem of Uhlend on Dante].

Portrait:—Engraving of the Bargello portrait. ["Carefully copied from a private plate after a drawing by Mr. Kirkup."—p. lviii.]

The poems of the Vita nuova had previously appeared in articles in *Tait's Edinburgh magazine*, 1845, and the *Dublin university magazine*, 1847.

See [Martin, Sir T.] Dante and Beatrice. 1845.

[—] The Vita nuova of Dante. 1847.

— Same. Edinburgh, etc., *W. Blackwood and Sons*, 1864. sm. 8°. pp. lviii + (1) + 120. *Port.* 1011 D 91

Reissue of the preceding, with the same portrait.

— Same. 3d ed. Edinburgh, etc., *W. Blackwood and Sons*, 1893. 16°. pp. lviii + 133. *Port.* 1014 A 182

p. vi, Dante and Beatrice: 1st May, 1274; [sonnet].

Portrait:—Same as in the preceding ed.

The new life, translated by C. E. NORTON. Boston, *Ticknor and Fields*, 1867. 4°. pp. (1) + 149. 1014 G 54

pp. 101-110, On the New life; pp. 111-116, On the date of the composition of the Vita nuova; pp. 117-118, On the structure of the Vita nuova; pp. 119-149, Notes, [including a translation of the sonnet by Guido Cavalcanti in reply to the first sonnet of the Vita nuova, two sonnets from Dante's Canzoniere, and the supposititious sonnet beginning *Un di si venne a me Malinconia*].

"A portion of my translation, accompanied by a part of what now appears as the essays and notes in this volume, was published in the *Atlantic monthly* in 1859, and was afterwards, in the course of the same year, printed in a volume for private circulation."—p. 101.

See Norton, C. E. The new life of Dante: an essay with translations. 1859.

— Same. Boston, *Houghton, Mifflin and Co.*, 1892. 12°. pp. (1) + 168. 1011 D 88

pp. 93-106, On the New life; pp. 106-120, The Convito and the Vita nuova [with a translation of the first canzone of the Convito]; pp. 120-134, On the structure of the Vita nuova; pp. 135-168, Notes.

— Same. Large paper ed. Cambridge, *Riverside Press*, 1892. 8°. pp. (1) + 168. 1014 A 185
No. 45 of an ed. of 250 copies.

The new life. (*In* The early Italian poets, translated by D. G. ROSSETTI. 1861. pp. 223-309. — *Same*. Dante and his circle. 1874. pp. 29-109. — *Same*. 1887. pp. 25-78. — *Same*. 1886. pp. 30-95. — *Same*. 1890. — *Same*. 1892.) See MINOR WORKS — RIME — ENGLISH.

The new life, translated by D. G. ROSSETTI. Portland, Me., T. B. Mosher, 1896. 12°. pp. (1) + xiii + (2) + 96. *Frontisp.* and *orn.* (Old world series.) 1014 A 183 a

"Edition of 925 copies." On the reverse of the half-title is Rossetti's sonnet "On the Vita nuova of Dante." pp. ix-xiii. Foreword [publisher's note]. pp. 89-96. Notes.

Frontispiece: — Photographic reproduction of Rossetti's painting, "Dante's dream."

— *Same*, another copy. 1014 A 183 b
No. 83 of 100 copies printed on Japan vellum.

— *Same*. (*In* The divine comedy, translated by H. F. Cary, together with D. G. Rossetti's translation of the New life. Edited by L. O. Kuhns. [1897.] pp. 1-44.)

FRENCH.

La vie nouvelle; poëme élégiaque, [translated by S. G. DE CESENA]. (*In* La divine comédie, illustrée par Flaxman; traduction par [S. G. de Cesena]. L'enfer. 1843. pp. xxi-lil. *Plate*.)

1013 G 59

"La traduction de ce petit livre, contrairement à celle de la Divine comédie, est plutôt une imitation. Il m'a semblé impossible de le faire apprécier d'un nombreux public, si l'on réfléchissait dans son entier sa phraséologie mystique et alambiquée, mode vicieux du temps. M. Delécluze en a donné récemment la première et la meilleure traduction littéraire, méthode, je le répète, précieuse aux lettrés et aux curieux, mais inabordable aux trois quarts des lecteurs, et antifranchise pour les ouvrages d'une allure aussi bizarre." — p. 141.

Plate: — Woodcut. "Mort de Béatrice. Mme. Rheal invt"

La vie nouvelle, traduite pour la première fois par E. J. DELÉCLUZE; précédée et suivie d'observations par le traducteur. Nouvelle éd., revue et corrigée. Paris, Charpentier, 1843. 16°. pp. lxxxiv.

1014 A 188

First ed. published in 1841. Earliest French translation. The entire work in prose, and exceedingly literal.

pp. iii-vii, Préface. pp. lix-lxxxiv, Observations sur la Vie nouvelle [including translations of the sonnets written in reply to the first sonnet of the Vita nuova by Guido Cavalcanti, Cino da Pistoia, and Dante da Maiano].

— *Same*. La vie nouvelle. (*In* Delécluze, E. J. Dante Alighieri, ou la poésie amoureuse. 1854. Tom. i, pp. 153-218.)

— *Same*. (*In* Œuvres de Dante: La divine comédie, traduction [by] A. Brizeux. — La vie nouvelle, traduction [by] E. J. Delécluze. 1843. pp. 1-72. — *Same*. 1853. pp. 1-84. — *Same*. 1883. — *Same*. 1891.) See DIVINA COMMEDIA — FRENCH.

La vie nouvelle. (*In* LAFOND, ERNEST and EDMOND, translators. Dante, Pétrarque, Michel-Ange, Tasse: sonnets choisis, traduits en vers et précédés d'une étude sur chaque poète. Paris, Comptoir des imprimeurs-unis, 1848. 1. 8°. pp. 21-90.)

1014 A 189

The selection from Dante includes only the Vita nuova, which is complete.

"Nous avons traduit le plus littéralement possible, parce que nous avons voulu conserver la physionomie toute moyen âge du livre; faire autrement, il nous semblerait que c'eût été revêtir d'un habit moderne un des portraits de Giotto." — p. 21.

GERMAN.

Das neue Leben, uebersetzt von B. JACOBSON. Halle, C. E. M. Pfeffer, 1877. 16°. pp. 98. *Port.*

1014 A 196

pp. 1-20, Einleitung.

Portrait: — Engraving. "Nach Giotto, nach dem 1840 wiederentdeckten Frescobilde im Palazzo del Bargello (Pretorio), bevor dasselbe 1841 übermalt ward. Gest. v. Jul. Thacker." The eye, however, is restored.

Das neue Leben; aus dem Italienischen übersetzt und erläutert von K. FÖRSTER. Leipzig, F. A. Brockhaus, 1841. 12°. pp. xiv + 158. 1013 A 39 a
Bd. with Kannegiesser's translation of the Prosaische Schriften, 1845.

pp. vii-xiv, Vorwort. pp. 90-92, Antwort-Sonette der drei befreundeten Dichter auf das erste Sonett des Neuen Lebens; pp. 93-158, Anmerkungen.

— *Same*. Leipzig, F. A. Brockhaus, 1841. 12°. pp. xiv + 158. (Bibliothek italienischer Classiker. 23.)

1014 A 194

Reissue of the preceding. The date on the cover-title is 1856.

Das neue Leben, uebersetzt und herausgegeben von F. VON OEYENHAUSEN. Leipzig, F. C. W. Vogel, 1824. 16°. pp. xiv + (1) + 205. 1014 A 193
pp. 122-195, Auszug aus dem Convito.

Das neue Leben. (*In* Das neue Leben und die gesammelten lyrischen Gedichte, übertragen von J. WEGE. n. d. pp. 11-59.) See MINOR WORKS — COLLECTIONS — GERMAN.

HUNGARIAN.

Új élete; olaszból fordítva, szerző életrajzával, bevezetéssel és jegyzetekkel kísérve CSÁSZÁR FERENCZ által. Második kiadás. Pest, E. Müller, 1854. 12°. pp. 258. *Port.*

1014 A 201

pp. v-viii, Tisztelt barátom; pp. ix-x, A második kiadáshoz; pp. 11-38, Alighieri Dante; pp. 39-78, Bevezetés [dated 1852]. pp. 195-258, Jegyzetek [including translations of the sonnets, written in reply to the first sonnet of the Vita nuova, by Guido Cavalcanti, Cino da Pistoia and Dante da Maiano].

Portrait: — Engraving. "Vidéky metsz. Pesten. Frey nyomt. 1854."

POLISH.

Nowe życie; pamiętnik Danta Alighierego, przez G. EHRENBURGA. [Warszawa, 1880] 2 pts. bd. in 1 v. 8°. 1014 A 210

"Biblioteka warszawska, kwiecień, maj, 1880, tom. ii," pp. 1-26, 290-318.

RUSSIAN.

Обновленная жизнь, переводъ стихами А. П. Федорова, съ объяснительными примѣчаніями и вступленіемъ С.-Петербургъ, Типографія Дома Призр. Малою. Бюдж., 1895. 8°. pp. 162. *Port.* and *orn.*

1014 A 216

Portrait: — Woodcut. After the Bargello portrait. "Гр. Н. Морозовъ."

SPANISH.

Dante, Tasso, Petrarca. La vida nueva. — Aminta. — Canciones. 3^a ed. Madrid, 1882. 16°. pp. 189 + (1). (Biblioteca universal. Colección de los mejores autores. xxi.) 1014 A 220

The entire Vita nuova in prose.

SUPPOSITITIOUS WORKS.

(Under this heading are included all compositions not contained in the Oxford edition of Dante's complete works, 1894, together with the Professione di fede, or Credo, and the Sette salmi penitenziali.)

INTERPOLATED PASSAGES IN THE DIVINA COMMEDIA.

INFERNO XXIX.

[Inferno xxix, ten terzine after line 139.] (*In* Comedia, col commento di Jacopo della Lana. 1866. Vol. i, p. 463.)

"Una giunta antica quanto lo scrizione del codice 200 dell' Archiginnasio bolognese." — Scarabelli, *op. cit.*

Also given with a restoration and French translation, in *Deux chants inédits de l'Enfer*, [edited and translated by] A. Boyer, 1885; see below.

INFERNO XXXIII.

Inferno, canto xxxiii [six terzine after line 90, edited by] G. PALMIERI. (*In the Athenæum*. Aug. 21, 1875. p. 256.)

From a Bodleian codex of the *Commedia*, no. 103 of the Canonici collection. Discovered by Palmieri and here printed for the first time: reprinted in his "*Curiosità dantesca*," 1875.

— [Same. With proposed restoration of the passage, edited by E. MOORE.] n. t.-p., n. p., n. d. 12°. pp. (2). 1018 E 61

Begins: "The following lines were discovered by Dr. Greg. Palmieri." Inserted is an autograph postal-card from the editor. See also MOORE, E. A ms. of Dante in the Bodleian library, Oxford. 1877.

The Inferno, canto 33 [six terzine after line 90, edited by] E. MOORE. (*In the Athenæum*. Aug. 17, 1878. pp. 210-211.)

Announces the further discovery by Palmieri of the passage in a ms. at Chigi and collates the same with the reading from the Bodleian ms.

Versi inediti danteschi? [Edited by G. PALMIERI.] [Torino, *Tip. salesiana*, 1878.] 4°. pp. (4). 1018 G 96

Gives the readings of the Chigi and Oxford mss. with restorations according to modern orthography.

Various readings in an interpolation in Dante, [edited by] E. MOORE. (*In the Academy*. June 2, 1883. Vol. xxiii, pp. 384-385.)

Announces the discovery of the passage in a ms. in the Bibliothèque nationale, Paris, and collates the same with the readings from the Oxford and Chigi mss.

The interpolated lines in Inferno xxxiii. (*In Moore, F. Contributions to the textual criticism of the Divina commedia*. 1889. pp. 706-711.)

Gives the readings of the passage as found in the Oxford, Chigi, and Paris mss.

*. The passage is also given in Campi's ed. of the *Divina commedia*, 1888-93, vol. i, p. lxxvi.

Witte discusses the passage and gives his restoration of it in his "*Dante-Forschungen*," vol. ii, pp. 493-495.

See also ANCONA, A. d'. Di alcuni pretesi versi danteschi. 1879. — Same. 1885.

Bourton, H. The Inferno, canto 33. 1878.

Butler, A. J. The Inferno, canto 33. 1878.

M., G. Curiosità dantesche. 1878.

English.

Inferno [xxxiii, six terzine after line 90, translated by] W. M. ROSSETTI. (*In the Athenæum*. Sept. 7, 1878. p. 305.)

French.

[Inf. xxxiii, six terzine after line 90, translated by A. BOYER.] *Ital. and French*. (*In Deux chants inédits de l'Enfer*. 1885).

TWO CANTOS.

Deux chants inédits de l'Enfer. [Edited and translated by] A. BOYER. *Ital. and French*. [Paris, 1885.] 8°. pp. (32). 1018 E 63

"*La revue contemporaine*, 25 février, 1885, tom. i," pp. 206-237. Lacks continuation.

Carelessly transcribed; accompanied by a restoration according to modern orthography and a French prose translation. These two cantos, from the Biblioteca nazionale (Vittorio Emanuele) of Rome, S. Pantaleo 8, had already been published by I. Giorgi in his "*Aneddoto di un codice dantesco*," 1879, which see.

Gives also the interpolated passages of Inf. xxix and xxxiii, with restorations and original French translations; see above.

Un escándalo literario: dos cantos apócrifos del Dante. [Edited by] A. FERNÁNDEZ MERINO. Barcelona, *E. Ullastres*, 1885. 8°. pp. 40. 1018 E 62

With editor's autograph. Contains a severe but merited criticism of Boyer's publication.

EPISTOLAE.

Epistolæ Danti Alligherio adscriptæ. (*In Le opere latine di Dante, reintegrate nel testo da G. B. Giuliani*. 1878-82. Vol. ii, pp. 67-73.)

Contains the three short notes to the Empress Margaret of Brabant, wife of Henry VII, written in the name of the Countess of Battifolle, and the famous letter to Guido da Polenta. In the former, not a word is said of Dante, but in the Palatine ms. in which they were discovered they stand near others which are ascribed to Dante, and Witte conjectured that they must have been written by Dante in the name of the Countess, but his reasons for such ascriptions have not been accepted by later editors.

A GUIDO DA POLENTA.

Al magnifico m. Guido da Polenta, signor di Ravenna. (*In* [Doni, A. F., *compiler*]. *Prose antiche di Dante, Petrarca, Boccaccio et di molti altri nobili e virtvosi ingegni, nuouamente raccolte*. 1547. pp. 75-76.)

"First made known by Doni, a man who no one has ever believed. . . . No earlier traces of it have yet been discovered, and it is certain that they never will be. The letter is mere rubbish." — Scartazzini, *Companion to Dante*, 1893, p. 349.

Pistola a m. Guido da Polenta, signor di Ravenna. (*In* *Prose di Dante Alighieri e di Gio. Boccacci*, edited by A. M. Biscioni]. 1723. pp. 215-216.) See MINOR WORKS — COLLECTIONS.

Al magnifico m. Guido da Polenta, signor di Ravenna. (*In* *La divina commedia, giusta la lezione del codice bartoliniano*. 1823-28. Vol. iii, pte. 1^a, pp. 759-761.)

— Same. (*In* Arrivabene, F. *Il secolo di Dante*. 1830. Tom. ii, pp. 301-303. — Same. 1838. pp. 219-220.)

— Same. (*In* Bernardoni, G. *Sopra la lettera xxx di marzo 1314 a Guido Novello da Polento attribuita a Dante*. 1845. pp. 3-5.)

— Same. (*In* I versi latini di Giovanni del Virgilio e di Dante Alighieri, recati in versi italiani ed illustrati da F. Scolari. 1845. pp. 193-195.)

Lettera di Dante Alighieri al magnifico messer Guido da Polenta, signor di Ravenna. (*In* [Turchetto, O., *compiler*]. *Prose antiche di Dante, Petrarca, Boccaccio e d' altri preclari ingegni*. 1851. pp. 7-10.)

Lettera apocrifa. (*In* Palesa, A., *compiler*. *Dante; raccolta*. 1865. pp. 75-76.)

Al mag^{co}. ms. Guido da Polenta, s^{re} di Ravenna. (*In* Papanti, G. *Dante secondo la tradizione e i novellatori*. 1873. pp. 3-6.)

Al magnifico messer Guido da Polenta, signor di Ravenna. (*In* Scartazzini, G. A. *Dante in Germania*. 1881-83. Pte. 2^a, pp. 303-304.)

With a critical consideration of the same, pp. 304-308.

RIME.

*. In the earlier collections of Dante's lyrical poems no attempt is made to distinguish between the genuine and plainly spurious productions. As Dionisi pointed out, of twenty-two canzoni attributed to Dante in the edition of his works published at Venice in 1757-58 but thirteen are his. Fraticelli was the first to group together the poems of doubtful authentic city: his first attempts at this are seen in the "*Altre poesie di Dante*" in his collection of the minor works published at Florence in 1834-40, and in his "*Appendice al Canzoniere di Dante*" in the ed. of the complete works published at Florence in 1830-41. Other groups are given in the collections of minor works published at Naples in 1855, Florence 1856-57, 1861-62, 1868, 1873, Milan 1883, Florence 1885, 1887-93, Milan 1888, Florence 1888, and Rome 1888, and in Krafft's *Dante Alighieri's lyrische Gedichte, Ital. and German*, 1850. A number of them are but cases of poems ascribed to Dante in some codex or early printed book, ascriptions which later research has proved to be without foundation, and the authors of many of these poems are now definitely known.

Sonetto di Dante [beginning *Nelle man vostre, o gentil donna mia*] come sta nel cod. vat. 3214 a fac. 135; e certo con più emendazione che nelle stampe [edited by S. BETTI]. [Roma, 1822.] 8°. p. (1).
1014 A 227

"Giornale arcadico, ott. 1822, tom. xvi. p. 105.
The sonnet is now ascribed to Cino da Pistoia.

[Sonnet beginning *Quando la notte abbraccia con fosch' ale*; ballata beginning *Quando il consiglio degli augei si tenne*.] (In Costantini, P. L., compiler. Nuova scelta di poesie italiane. Parigi, Bossange père, 1823. 12°. Pte. 12, pp. 45-46.) 1013 A 143

The sonnet was first printed in the "Parnaso italiano," 1784; and the ballata among the notes to Redi's "Bacco in Toscana," 1691. Carducci prints the ballata in his "Delle rime di Dante," 1874, p. 159, with arguments in favor of its authenticity.

Sonetto [beginning *Alessandro lasciò la signoria*.] (In [Fontani, G., and others, compilers]. Saggio di rime di diversi buoni autori che fiorirono dal xiv fino al xviii secolo. 1825. p. 12. — Same. Saggio di rime di Dante, di M. Antonio da Ferrara [etc.]. 1847.)

"Già stampato e col nome di Butto Messo da Fiorenza, a cui molto probabilmente appartiene, nella raccolta de' Poeti antichi dell' Allacci, Napoli, 1661." — Fraticelli.

Ballata di Dante Alighieri [beginning *Io son chiamata nuova ballatella*.] (In Vita nuova, per cura di A. Torri. 1843. pp. 109-110.)

"Tolta da un testo a penna di mano del dotto stampatore fiorentino Francesco Moicke, contenente tutte le Rime attribuite a Dante, tratte da diversi codici fiorentini, e collazionate con molti altri di quelle pubbliche e private librerie." — p. 109.

Canzone attributed to Dante [beginning *Guai a chi nel tormento*; with English translation]. (In Mazzinghi, T. J. A brief notice of some recent researches respecting Dante Alighieri. 1844. pp. 41-47.)

In reality by Bindo Bonichi of Siena, a contemporary of Dante.

Dante Alighieri. (In Trucchi, F., compiler. Poesie italiane inedite di dugento autori, dall' origine della lingua infino al secolo decimosettimo. Vol. i. Prato, R. Guasti, 1846. 8°. pp. 294-300.)
1014 A 115 A

Two sonnets, beginning *Chi nella pelle d' un monton fasciase* and *Deh piangi meco tu, dogliosa petra*, and a ballata beginning *En abito di saggia messaggiera*.

Sonetto a raccomandazione di sè a nostro Signore Iddio [beginning *Signore Iddio, che 'l mondo volgi e giri*]. — Sonetto sulla virtù [beginning *Fior di virtù si è gentil coraggio*]. — Canzone [beginning *Il doloroso amor, che mi conduce*]. (In [Bini, T., editor]. Rime e prose del buon secolo della lingua, tratte da manoscritti e in parte inedite. 1852. pp. 47, 49.)

Canzone di Dante Alighieri [beginning *Virtù, che 'l ciel movesti a sì bel punto*], pubblicata da S. PIERALISI. Roma, Salvucci, 1853. 8°. pp. 19.
1014 A 147

From the codice barb. riniano, no. 1548.
pp. 5-10, Avvertimento. p. 19, Lezioni del codice non volute dal senso o dal verso.

"La persuasione che questa canzone fosse di Dante, la trasse il Pieralisi dal notare che, benchè adespota, si trovava insieme ad altre sedici canzoni che portano il nome di lui. . . . Possiamo fin giungere ad ammettere che per lo stile e pel *subbietto* possa essere di Dante, ma diciamo che coll' attribuzione di un sol codice e l' incertezza d' un altro non abbiamo dati precisi o abbastanza sicuri per affermar che sia sua, onde la respingiamo dal Canzoniere. A che appartenga, noi non sappiamo dire." — Lamma, *Studi sul Canzoniere*.

Dantis Aligherii cantilena [beginning *Voglioso e vago a novellar d' amore*]. (In Il marchese di Saluzzo e la Griselda. Bologna, G. Romagnoli, 1862. 16°. pp. 35-39.) 1005 C 19; 1014 A 123

"Una canzone inedita attribuita a Dante, tratta da un codice della Biblioteca della Regia Università Bolognese, segnato n. 1739." — p. 5.

Di un sonetto di Dante [beginning *Quando la notte abbraccia con fosch' ale*, edited by] A. MAINARDI. (In Albo dantesco offerto da Mantova. 1865. p. 53.)

"Tratto da un manoscritto cartaceo del secolo xv, che si conserva nell' i. r. biblioteca di Mantova."

Canzone inedita di Dante Alighieri [beginning *Era 'n quel giorno che l' alta Reina*, edited by F. SELMI]. 2^a ed. Torino, Stamperia dell' Unione tip. editrice, 1868. sm. 8°. pp. 14. 1014 A 122

"Per nozze Zambrini-Della Volpe." "Edizione di soli 50 esemplari. Copia 31."

Selmi had previously printed this in Due componimenti inediti di Dante Alighieri, 1864; see above, under the main division of RIME.

[Canzone beginning *Alcides veggio di sul seggio a terra*.] (In Le più belle pagine della Divina commedia. 1870. pp. 38-42.) See DIVINA COMMEDIA — SELECTIONS.

Rime in testi antichi attribuite a Dante, ora per la prima volta pubblicate da C. WITTE. (In Deutsche Dante-Gesellschaft. Jahrbuch. 1871. Bd. iii, pp. 257-302.)

Reprinted in Witte's "Dante-Forschungen," Bd. ii, 1879, pp. 524-573.

Sonetto di Dante Alighieri [beginning *Degna fa vui trovare ogni tesoro*] in risposta per le rime al sonetto scrittogli da Cino da Pistoia che così comincia: *Cercando di trovar miniera in oro*. (In Fanfani, P. Studj ed osservazioni sopra il testo delle opere di Dante. 1873. pp. 348-353. — Same. 1874.)
Gives two readings and a letter from Colomb de Batines.

Rime inedite di Dante Alighieri. [Milano, 1873.]

Clipping from *L' Illustrazione popolare*, 11 maggio, 1873, vol. viii, p. 27, in Dante scrap-book. ii, p. 65.

Three sonnets, beginning *Era ne l' ora che la dolce stella*; *Questa è la giovinetta ch' Amor guida*, and *Standomi in mezzo d' una oscura valle*.

Reprinted from "Rime inedite dei quattro poeti," edited by D. Carbone in 1872, "per nozze Garneri-Bertoldi."

Rime inedite dei secoli xiii e xiv. [Edited by T. CASINI.] (In Il propugnatore. Nov.-dic. 1882. Tom. xv, pte. 2^a, pp. 331-349.)

pp. 344. Dante, canzone beginning [*S' e Lippo amico, se' tu che mi legi*. Reprinted and discussed at greater length in Casini's "Di una poesia attribuita a Dante," 1883, which see.

Rime di Dante Alighieri, Giovanni Boccacci, Gabriele Chiabrera, Lorenzo Magalotti, Orazio Rucellai, Francesco Baldovini, Eustachio Manfredi, Giampietro Zanotti, Camillo Zampieri, Pietro Metastasio; tratte da manoscritti ed annotate da L. M. REZZI. Ora per la prima volta pubblicate da G. CUGNONI. Imola, I. Galeati e figlio, 1883. 8°. pp. vi + 145 + (1). 1014 A 124

"Nozze Valentini-Cugnoni."

Contains three sonnets ascribed to Dante, beginning *Sonar, bracchetti e cacciatori aizzare*; *Non mi potranno già mai fare ammenda*; and *Com più vi fere Amor co' suoi vincastrì*.

[Canzone beginning *Ben aggia l' amoroso et dolce core*.] (In Ancona, A. d', and D. (P. A.) Comparetti, editors. Le antiche rime volgari secondo la lezione del codice vaticano 3793. Vol. iii. Bologna, G. Romagnoli, 1884. 8°. pp. 361-364.) 1005 B 43; 1009 F 7

"Fu stampata la prima volta dal signor G. Salvadori nella *Domenica letteraria*, [1884], an. iii, no. 7. "Prima della Vita nuova," which see] attribuendola a Dante. Che sia risposta sulle stesse rime alla canzone *Donne che avete intelletto d' Amore*, non è da porre in dubbio: che sia dell' autore stesso di quella, parmi che possa dubitarsi: e certe forme come il *piager piagente*, e certi contorcimenti del periodo non ci parrebbero da te-chi, o almeno non del periodo poetico nel quale cade il *dolce stil nuovo*, inaugurato appunto con quel componimento." — p. 361.

* See also Borinski, K. Dantes Canzone zum Lobe Kaiser Heinrichs. 1897.

Castets, F. Sonnet, contenant une recette d'alchimie, attribué à Dante et au frère Helyas. 1880.

Concato, S. Il sonetto rinterzato *Quando il consiglio degli uccelli si tenne*. 1887.

Federzoni, G., editor. Un paragrafo inedito della Vita nuova. 1895.

Imbriani, V. Sulle canzoni pietrose di Dante. (*In his Studi danteschi*. 1891.)

Lamma, E. Di una sezione di rime dantesche. 1897.

[**Pedrazzoli, A., editor.**] Tre motti inediti di Dante. 1882.

Pellegrini, F. Di un sonetto sopra la torre Garisenda attribuito a Dante. 1890.

Sopra una canzone ["In morte di Enrico VII"] attribuita a Sennuccio del Bene e a Dante Alighieri. [1827?] — *Same*. [1827.]

Volpi, G. La vita e le rime di Simone Sordini, detto il Saviozzo. 1890.

Witte, (J. H. F.) K. Canzone di Dante in morte di Arrigo VII, tratta da un codice della Marciana di Venezia. 1869.

— Ueber die ungedruckten Gedichte des Dante Alighieri. [1828.] — *Same*. 1869.

Wulff, F. Dante, *Pietra in pietra*. 1896.

AVE MARIA.

(Beginning "*Ave templo di Dio sacro e santo*.")

Ave Maria inedita di Dante Alighieri, [edited by A. BONUCCI]. Bologna, *Mursigli e Rocchi*, 1853. 8°. pp. 10. 1014 A 147 b

"Stampata in sole copie 100." pp. 1-6, prefatory letter; pp. 7-10, Laude de la gloriosa Vergine Maria fatta per lo eccellentissimo poeta m. Dante Alighieri, (copiata da un ms. della fine del xiv secolo o del principio del xv esistente presso il dr. A. Bonucci).

Hastily prepared ed., the mistakes of which were corrected in the following.

"Non può appartenere in nessun conto al nostro maggior poeta." — V. Nannucci to A. Gallo, 19 agosto, 1853.

Laude inedita di Dante Alighieri in onore di Nostra Donna, con un discorso del dr. A. BONUCCI. Bologna, *Mursigli e Rocchi*, 1854. 8°. pp. 26. *Facsim.* 1014 A 148

"Edizione di soli 150 esemplari." With editor's autograph. pp. 3-4, A Gaspare Grassellini; pp. 5-21, [Discorso]; p. 21, Avvertenza; p. 22, Facsimile del codice; pp. 23-26, Laude de la gloriosa Vergine Maria.

"Il testo della Laude fu nuovamente e accuratamente riconfrontato e ricorretto sul codice." — *Note at end*.

Ave Maria inedita di Dante Alighieri, [edited by T. RICCI]. Firenze, *Tip. all' Insegna di Dante*, 1853. 1. 8°. pp. 12. 1014 G 73

p. 5, Ai lettori, [by T. Ricci].

— *Same*. Firenze, *Tip. all' Insegna di Dante*, 1854. 1. 8°. pp. 12. 1014 G 74

Reissue of the preceding ed.

Also given, with the letter from Vincenzio Nannucci to Agostino Gallo, among the Rime apocryfe in Fraticelli's ed. of Dante's Opere minori, 1856-57, vol. i, pp. 324-329, and later editions.

Laude de la gloriosa Vergine Maria fatta per lo eccellentissimo poeta Dante Alighieri e pubblicata per cura del prof. G. SANNICOLA. 2^a ed. Aversa, [*Tip. del reale Morotrofo*], 1860. 8°. pp. (4). 1014 A 184 b

L' Ave Maria di Dante, resa all' intelligenza del popolo da un devoto della Vergine. (*In* La Viola del pensiero; strenna illustrata pel 1893. An. ix. Roma, *direzione del periodico La figlia di Maria*, [1892]. 16°. pp. 75-77.) 1014 A 226

Paraphrase of the preceding.

BALLATE FROM THE CODICI PALATINI.

Rime di Dante Alighieri e di Giannozzo Sacchetti, messe ora in luce sopra codici palatini da F. PALERMO. Firenze, *M. Cellini*, 1857. 4°. pp. cxlii + 59. 1014 G 76

"Una delle copie distinte." 100 copies printed. pp. vii-cxlii, Discorso; pp. 3-24, L' amore, ballate di Dante Alighieri [beginning *Madonna e Amore han fatto compagnia, Io son chiamata nova ballatella* and *Tu mi prendesti, o donna, in tale punto*]; pp. 27-59, La Carità, laude di Giannozzo Sacchetti. See also Palermo, F. Appendice sull' autenticità di esse rime. 1858.

Rime attribuite a Dante Alighieri, [edited by B. VERATTI]. [Modena, 1859] 2 pts. bd. in 1 v. 8°. 1016 C 14

"Opuscoli religiosi letterari e morali, 1859, tom. vi, fasc. 17, 18." pp. 268-284, 410-421.

Reprints the three ballate, here divided into five, and Palermo's notes, from the ed. of 1857, with additional comment by Veratti.

* Also given as nos. xxvi-xxviii of the *Liriche* di Dante Alighieri in Palermo's ed. of "I manoscritti palatini di Firenze," vol. ii, 1860, pp. 691-701.

CANZONE IN HONOR OF THE VIRGIN.

(Beginning "*Folli pensieri e vanità di core*.")

Canzone inedita di Dante Alighieri in lode della Vergine Madre, tratta da un codice della R. Biblioteca di Parigi ed illustrata [by C. G., F. A., and T. P.]. 2^a ed. Padova, *Tipi della Minerva*, 1839. 8°. pp. 31. 1014 A 146

The ignorant scribe of the codex from which this is taken labelled it: "Questa è l'oracion che fa Dante alla Morte."

Canzone inedita di Dante Alighieri in lode di Maria Vergine, tratta da un codice della R. Biblioteca di Parigi. [Edited by T. BONANNI.] [*Aquila, Stub. tip. Grossi*, 1890?] 8°. pp. 8. 1014 A 143

"Nozze Rosa-Razzi."

TO BOSONE DA GUBBIO.

(Beginning "*Tu che stansi lo colle ombroso e fresco*.")

Sonetto a messer Bossone Raffaelli d' Agobio. (*In* [Tutte le opere di Dante]. 1757-58. Vol. iv, pt. 2, p. 264.) See COMPLETE WORKS.

Also in the reprint of the above, 1760.

Dante a messer Bosone Raffaelli d' Agobio. (*In* Antinori, G. Dell' antico castello di Colmollaro. 1842. — [*Same*]. Colmollaro. [1887.] p. 14.)

Dante a ms. Bosone Raphaellij d' Agobio. (*In* Mazzatinti, G. Bosone da Gubbio e le sue opere. 1885. p. 283).

— [*Same*]. (*In* Balzo, C. del, compiler. Poesie di mille autori intorno a Dante. Vol. i. 1889. p. 302.)

From "l' originale conservasi nella biblioteca sperelliana di Gubbio; è membranaceo; fu già di V. Armanni che lo ebbe in dono da Girolamo di Orazio Raffaelli. . . La lezione fu, se bene leggermente, alterata nella stampa del Fraticelli, Il canzoniere di Dante."

* The Italian text is given, with an English version, by Cary in the life of Dante prefixed to his translation of the Divina commedia, 1819, vol. i, p. xix, and numerous later editions. See also Ramage, C. T. Sonnet of Dante to Bosone of Gubbio. 1871.

TO CECCO D' ASCOLI.

(Beginning "*Cecco, io son qua giunto in terra aquatica*.")

Sonetto attribuito a Dante; Dante a Cecco. (*In* Palesa, A., compiler. Dante; raccolta, 1865. p. 77.)

— [*Same*]. (*In* Narducci, E., compiler. Catalogo di manoscritti ora posseduti da B. Boncom-

pagni. 2^a ed. accresciuta. Roma, *Tip. delle scienze matematiche e fisiche*, 1892. 8°. p. 172. 1014 A 138
A very different reading, beginning *Cecho io son conzuto in terra aquatica*.

TWO SONNETS FROM A PERUGIAN MS.

(Beginning "*Se gli occhi miei saettassero quadrella,*" and "*Giovinetta gentil poichè tu vede.*")

Due sonetti inediti di Dante Alighieri, tratti dal codice clxxxvi della biblioteca pubblica di Perugia, ridotti a migliore lezione [by G. B. VERMIGLIOLI]. [Perugia, F. Baduel, 1824.] nar. 4°. pp. (6).

1014 A 145

pp. [1-2]. Acontessa Anna di Serego Alighieri [dedicatory letter]. Reprinted, without the dedicatory letter, in *Giornale arcadico*, 1824, tom. xxiii, pp. 106-107, (1019 W).

Due sonetti inediti di Dante Alighieri, tratti dal codice clxxxvi della biblioteca pubblica di Perugia, pubblicati e ridotti a miglior lezione dal prof. G. B. VERMIGLIOLI. Treviso, F. Andreola, 1824. 8°. pp. (2).

1014 A 145 b

"Estratti dal *Giornale sulle scienze e lettere delle provincie venete*, n. xxxviii."

Does not contain the dedicatory letter of the preceding ed.

[Due sonetti di Dante conforme la lezione di un ms. perugino.] [Edited by A. Rossi.] (*In* L'eccitamento. 1858. An. i, pp. 470-471.) 1017 C 204
Title supplied from index to the vol. Gives a new reading.

I due sonetti che il codice perugino attribuisce a Dante, nuovamente pubblicati ed illustrati [by A. Rossi]. (*In* Giornale scientifico-agrario-letterario-artistico di Perugia. 1861. N. s., vol. vi, disp. 1, pp. 22-26.) 1014 A 150 b

Due sonetti che il codice perugino attribuisce a Dante Alighieri, dati nuovamente in luce ed illustrati dal prof. A. Rossi. (*In* Perugia, Italy. Lavori su Dante pubblicati a cura del municipio di Perugia in occasione delle feste celebrate in Firenze. 1865. pp. 23-28.)

. Fraticelli prints these sonnets among the apocryphal poems in his edition of the Opere minori di Dante and remarks: "I due sonetti presenti, oltre il non avere autorità di codici (perciocchè nè da me nè dal Witte sonosi mai potuti ritrovar altrove), sono così meschina cosa, ed il secondo è eziandio così contorto ed oscuro, che si debbon dire affatto indegno di Dante."

MISCELLANEOUS TRANSLATIONS.

English.

[Sonnet beginning *Un dì si venne a me Malinconia*, translated by C. E. NORTON.] (*In* The new life, translated by C. E. Norton. 1867. p. 141. — *Same*. 1892. p. 162.)

[Sonnets beginning *Messer Brunetto, questa pulzella* and *Un dì si venne a me Malinconia*, translated by H. F. CARY.] (*In* The vision; or, Hell, Purgatory, and Paradise, translated by H. F. Cary. 1819. Vol. i, pp. xxxix-xi, — and in later editions.)

Reprinted in Waddington, "Sonnets of Europe," 1886, pp. 8-9.

The portrait; [canzone beginning *Io miro i crespi e gli biondi capegli*, translated by T. MARTIN]. (*In* the Dublin university magazine. April, 1847. Vol. xxix, pp. 423-424.)

Reprinted in Martin's translation of the Vita nuova.

Dante Alighieri to Forese Donati; [sonnets beginning *Bicci Novel, figliuol di non so cui*, and *Chi udisse tossir la mal fatata*]. (*In* The early Italian poets, translated by D. G. ROSSETTI. 1861. pp. 439-441, — and in later editions.)

The original sonnets were published by Fiacchi in 1812 as inedited, though they had previously appeared in "Sonetti del Burchiello," 1757; accordingly both Witte and Fraticelli regard them as supposititious. But Carducci, in his "Delle rime di Dante," maintains that their appearance in the Burchiello col-

lection does not argue against their being by Dante, for in this collection are poems by many mediæval writers.

To Brunetto Latini; sonnet sent with the Vita nuova [beginning *Messer Brunetto, questa pulzelleito*]. (*In* The early Italian poets, translated by D. G. ROSSETTI. 1861. p. 310.)

Reprinted in Tomlinson's "Dante, Beatrice, and the Divine comedy," 1894, p. 62.

French.

Truiduit de Dante; [sonnet beginning *Un dì si venne a me Malinconia*, translated by J. DE RODAVEN]. (*In* Rodaven, J. de. Poésies. 1847. p. 54.) Here entitled "Vita nuova, sonnet xxiv."

German.

Sonett des Dante [beginning *Quando la notte abbraccia con fosc' ale*, translated by (F.) E. (A.) GEIBEL]. (*In* Geibel, (F.) E. (A.) Gedichte. 3^e Periode. 9^e Aufl. Stuttgart, J. G. Cotta, 1865. 16°. p. 198. — Gesammelte Werke. Bd. iii. 3^e Aufl. Stuttgart, J. G. Cotta, 1893. sm. 8°. p. 105.)

1470 G 1253; 1470 G 1227

Altitalienisches Sonett [beginning *O Madre di virtute, luce eterna*, translated by (F.) E. (A.) GEIBEL]. (*In* Geibel, (F.) E. (A.) Gedichte; aus dem Nachlass. Stuttgart, J. G. Cotta, 1896. sm. 8°. p. 226.)

1470 G 1260

[Sonnet beginning *Un dì si venne a me Malinconia*, translated by H. GRIMM.] (*In* Grimm, H. Florenza; Anmerkungen zu einigen Gedichten Dante's und Michelangelo's. 1881. — *Same*. 1882.)

[Sonnet beginning *Quando la notte abbraccia con fosc' ale*, translated by F. PASSOW.] (*In* Dante Alighieri's lyrische Gedichte, übersetzt von K. L. Kannegiesser, [W. von Lüdemann] und K. Witte. 1842. Th. ii, p. 192.)

Sonett, [beginning *Un dì si venne a me Malinconia*, translated by A. WILBRANDT]. (*In* Wilbrandt, A. Gedichte. Wien, L. Rosner, 1874. 16°. p. 170.)

1470 W 4499

PROFESSIONE DI FEDE.

. Appended to the editions of the Divina commedia printed at Venice in 1477, March 1491, 1493, 1497, 1507, 1512, 1520, and 1529, presumably to protect Dante from the suspicions of the Church which saw in him the author of the De monarchia rather than the poet. Also contained in the editions of Dante's complete works published at Venice in 1757-58, 1760, 1772, 1793, Florence 1830-41, Trent 1870, and Oxford 1894; in the collections of minor works published at Chemnitz in 1810, Florence 1834-40, Naples 1855, Florence 1856-57, 1861-62, 1873, 1887-93; in the editions of the Sette salmi penitenziali published at Milan 1752, Bologna 1753, 1821, and Milan 1851; and the edition of the Divina commedia published at Naples in 1839.

Of forty-one mss. containing this Credo, twenty-two ascribe it to Dante, five to Antonio da Ferrara, while the remainder are silent as to its authorship.

Credo. (*In* [Fontani, G., and others, compilers]. Saggio di rime di diversi buoni autori che fiorirono dal xiv fino al xviii secolo. 1825. p. 12. — *Same*. Saggio di rime di Dante, di M. Antonio da Ferrara [etc.]. 1847.)

Credo. (*In* Raffaelli, Bosone de', da Gubbio. Capitoli di Bosone da Gubbio e di Jacopo Alighieri sulla Divina commedia. 1829. pp. 111-119.)

Esposizione della dottrina cristiana, o sia il Credo di Dante secondo il codice rossiano. (*In* Bini, T., editor. Rime e prose del buon secolo della lingua tratte da manoscritti e in parte inedite. 1852. pp. 21-24.)

La professione di fede di Dante Alighieri, o parafrasi in terza rima del Credo, de' Sacramenti, del

Dei Vizi capitali, del Pater noster e dell' Ave Maria. Firenze, a spese della Società toscana per la diffusione di buoni libri, 1865. 16°. pp. 44.

1014 A 149

Catechismo cattolico in terza rima, [edited by G. M. CORNOLDI]. Roma, A. Belfani, 1872. 16°. pp. 22.

1014 A 150

pp. 3-5, prefatory letter to G. N. de' conti Bianchini. pp. 16-19, Note; pp. 20-22, Varianti.

Credo. (In Bonito, P. Garofalo, duca di. Letteratura e filosofia. 1872. pp. xciv-ciii.)

ENGLISH.

Confession of faith. (In The Commedia and Canzoniere; a new translation by E. H. PLUMPTRE. 1886-87. Vol. ii, pp. 318-325. — Same. 1887-88.)

GERMAN.

Der Glaube. [translated by K. L. KANNEGIESSER]. (In Dante Alighieri's lyrische Gedichte, übersetzt und erklärt von K. L. Kannegiesser, [W. von Lüdemann] und K. Witte. 1842. Th. i, pp. 224-232.)

POLISH.

Wyznanie wiary, [translated by T. ZIEMBE]. Ital. and Polish. [We Lwowie, 1892.] 8°. pp. (2).

1013 A 65

"Przewodnik naukowy i literacki, czerwiec, 1892, tom. xx," pp. 552-553.
A selection.

SPANISH.

Pater noster. — Ave Maria. [Translated by A. ARNAO.] (In Estelrich, J. L., compiler. Antología de poetas líricos italianos traducidos en verso castellano. 1889. pp. 668-669.)

A NEW CREDO.

Un nuovo Credo di Dante Alighieri, pubblicato nella inaugurazione della sua statua in Mantova il giorno xxx di luglio 1871. [Edited by A. MAINARDI] Mantova, B. Bulbanti, 1871. 8°. pp. 8.

1014 A 149 b

Beginning *Credo in un solo onnipotenti Dio*.
Cover-title has "con annotazioni storiche."
"Nobody regards [this] as genuine." — Scartazzini, *Companion to Dante*, 1893, p. 365.

Comincia il credo disposto in rima per Dante Alighieri fiorentino. (In Lamma, E. Studi sul canzoniere di Dante. 1885-86.)

"Dal codice riccardiano 1672." A variant of the preceding.

Credo d' incerto autore che trovasi in fine della cantica dell' Alighieri dell' edizione del Vendelino, [1477]. (In Raffaelli, Bosone de', da Gubbio. Capitoli di Bosone da Gubbio e di Jacopo Alighieri sulla Divina commedia. 1829. pp. 109-110.)

Beginning *Credo in una Santa Trinitate*. The 1477 ed. of the Divina commedia contains also the Credo usually ascribed to Dante.

— Same. (In Bonito, P. Garofalo, duca di. Letteratura e filosofia. 1872. pp. xciii-xciv.)

SETTE SALMI PENITENZIALI.

* * * Also contained in the editions of Dante's complete works published at Venice 1757-58, 1760, 1772, 1793. Florence 1830-41, Trent 1870, and Oxford 1894; in the collections of minor works published at Chemnitz 1810, Florence 1834-40, Naples 1855, Florence 1856-57, 1861-62, 1873, 1887-93.

I sette salmi penitenziali trasportati alla volgar poesia da Dante Alighieri, ed altre sue rime spirituali, illustrate con annotazioni dall' abate F. S. QUADRIO. Milano, G. Marelli, 1752. sm. 8°. pp. 175 + (1). *Port. in title.* 1014 A 151

pp. 3-9, Introduzione. pp. 121-143, Il credo.

I sette salmi penitenziali, trasportati alla volgar poesia da Dante Alighieri, ed altre sue rime spirituali, illustrate con annotazioni dall' abate F. S. QUADRIO. Bologna a Colle ameno, G. Gottardi, 1753. 4°. pp. 203 + (1). *Port., orn., and 2 plates.* 1014 A 152

pp. 5-11, Introduzione. pp. 129-155, Il credo. pp. 191-203, Aggiunta di alcune rime più scelte del medesimo autore, [three canzoni and one sonnet, — the last two supposititious].

I sette salmi penitenziali, trasportati alla volgar poesia da Dante Alighieri, ed altre sue rime spirituali; illustrate con annotazioni dall' abate F. S. QUADRIO. Bologna, *Musi e Comp.*, 1821. 16°. pp. 235. (Biblioteca classica sacra, o Raccolta di opere sacre ed ascetiche che fanno testo di lingua. 31.) 1014 A 153

pp. 1-8, Introduzione. pp. 161-180, Il credo.

I sette salmi penitenziali di Dante Alighieri e di Francesco Petrarca. Bergamo, Mazzoleni, 1821. 8°. pp. 91. 1014 A 145

pp. 3-4, Gli editori al colto e devoto pubblico.
The notes are selected from those of Quadrio.

I sette salmi penitenziali di Dante Alighieri e di Francesco Petrarca. Firenze, Società tipografica, 1827. sm. 8°. pp. 81. 1014 A 155

Reprint of the preceding ed.

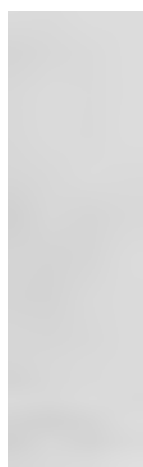
I sette salmi penitenziali, ed il Credo, trasportati alla volgar poesia da Dante Alighieri, ed altre sue rime spirituali, illustrate con annotazioni dall' abate F. S. QUADRIO. Milano, G. Silvestri, 1851. 16°. pp. vii + 175 + (1). (Biblioteca scelta di opere italiane. 562.) 1014 A 156

pp. v-viii, Notizie su la vita e su le opere dell' abate F. S. Quadrio stesce dal prof. G. M. Cardella nel vol. ccxiii di questa Biblioteca scelta; pp. 1-6, Introduzione dell' abate F. S. Quadrio. pp. 117-135, Il credo.

GERMAN.

Poetische Nachbildung der Busspsalmen. (In HOFFINGER, J. VON, translator. Kronen aus Italiens Dichterwalde. 1868. pp. 130-152.)

Die Busspsalme, [translated by K. L. KANNEGIESSER]. (In Dante Alighieri's lyrische Gedichte, übersetzt von K. L. Kannegiesser, [W. von Lüdemann] und K. Witte. 1842. Th. i, pp. 201-223.)



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